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Finding a Strength within a Weakness: Preparation for Pilates Certification

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FINDING A STRENGTH WITHIN A WEAKNESS:

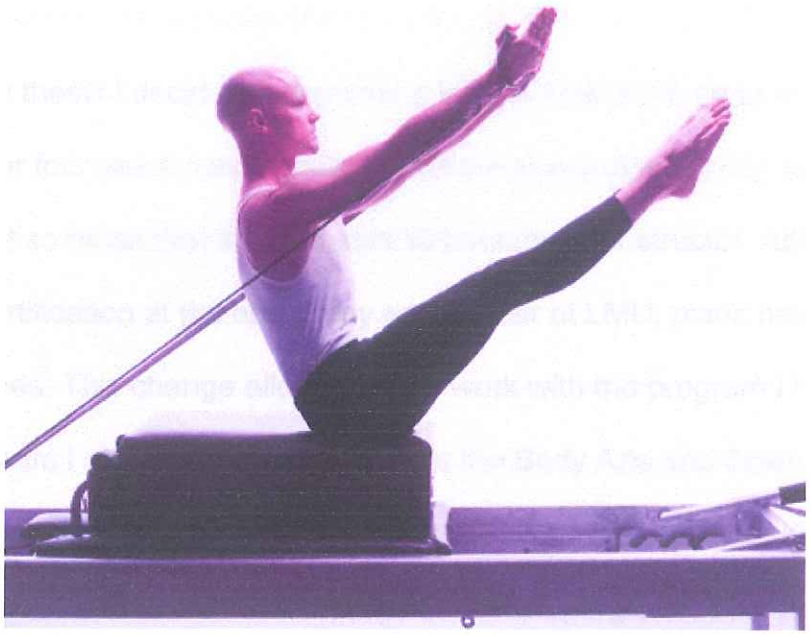
Preparation for Pilates Certification

Kerry Anne McMahon

Senior Thesis Project
2008

Table of Context

PREPARATION FOR PILATES CERTIFICATION



" Make a close study of each exercise and do not attempt any other exercise until you first have mastered the current one and know its routine down to the last detail without any reference to the text"

- Joseph H. Pilates, Return to Life

SUMMARY OF PILATES PREPERATION

" Make a close study of each exercise and do not attempt any other exercise until you first have mastered the current one and know its routine down to the last detail without any reference to the text"

- Joseph H. Pilates, Return to Life

For my thesis I decided to become a Pilates Instructor. I was in the Pilates lab every week for four years conditioning my weaknesses of a dancer, and became interested in it so much that it made want to become an instructor. Although I was to get my Pilates certification at the end of my senior year at LMU, plans have changed due to schedule issues. This change allowed me to work with the program I have been taught for the four years I attended college, which is the Body Arts and Science International Certification course. I had the option to work with the acknowledged Karen Clippinger's BASI Pilates certification with a dance specialization program. This program is not offered till the summer, which has allowed me to prepare with Yvette Wulff, my Pilates instructor for four years at LMU. Yvette Wulff was trained from the exact program by Karen Clippinger, which has allowed her to prepare me by learning exercises and teaching abilities prior to attending in the summer.

First day of meeting with Yvette, I discussed my questions and excitement about starting this program. I was shown Movement Analysis Workbooks from what I would be

learning from, which consisted of each exercise along with the description and movement, the muscle focus, objectives, and the cues. This gave me the initiative to look online and buy them for myself as a study guide that both Yvette and I can work with. There were five different workbooks, the Reformer, mat, auxiliary, wunda chair, and Cadillac.

Before getting into learning each exercise, I learned the ten basic principles of BASI Pilates. The First principle is awareness. The client must have the correct anatomical or postural position before beginning the exercise. Second is breath. The Breath cycle is very important to use and how you use it in Pilates. One must always inhale or exhale being told by the instructor to help oxygenate the blood, circulation, and focus on mind and body connection. Third Principle is balance. Balance is a neuromuscular skill such as when balancing on one leg, or a balance between mind-body connection . Fourth principle is concentration. A client must be aware and visualize the next step of the exercise, or readiness, in order to continue. Fifth principle is control. Control is the coordination, and achieving the correct movement. The Sixth principle is the "center". The center is considered the powerhouse of the body. The center consists of the Back extensors, abdominals, and the pelvis, working carefully to stabilize. This is also known as a co-contraction of the muscles to stabilize. The Seventh principle is efficiency. Efficiency is regarding muscle fatigue, and using the right amount of energy through each exercise. Eighth principle is flow. Flow is being able to do each exercise with fluidity and control. Breath usually assists the consistency of flow. The Ninth principle is precision. Precision is a high level of accuracy, and a heighten conscious of control. Finally is harmony. Here a client will find the mind/body connection

concept and a mental centeredness. If a client is able to understand each basic principle, they will get a full body sensation, and feeling the right neuromuscular activity.

The next day I learned the Progressive layering of the "Block System". The "Block System" is the order of body conditioning starting from beginning to end, in which each session should include, to get a full body workout, or conditioning. This system includes twelve blocks. The order is warm up, a Roll down and up of the spine), finding the alignment and body asymmetry, in every session, for every client. The next eleven blocks go as followed: foot work, abdominals, hip work, spinal articulation, stretches, full body integration 1, arm work, full body integration 2, additional leg work, lateral flexion/ rotation, and back extension. Each of these blocks consist of 5 different modules, which are fundamental, fundamental (+), intermediate, advanced, and master, depending on the number of sessions according to the "Block System". The system prefers that each client, start with approximately ten sessions in fundamental before advancing to the next level. This is only based off an average client, some may move quicker than others.

Anatomy is the next huge consideration in Pilate's instruction. Pilates is focused primarily on the anatomy and kinesiology of the human body. Knowing the skeletal system is also necessary to find correct alignment. As an instructor it is important to know anatomy prior to teaching a client Pilates. An anatomical position that is crucial to Pilates, is finding the neutral pelvis. In order to help a client find their personal neutral pelvis, is by touching their ASIS (hip bones) and the pubic bone are connected in the same horizontal plane, to where the hands touch to create a triangle. Prior to learning each exercise I was to study an anatomy packet I was given by Yvette, to help understand the function of each muscle, the movement of the joints, and the planes

they move in. This gave me the ability to have deeper knowledge of the body and its importance in Pilates.

After learning the basic principles, Block System, and review of anatomy, we finally began the process of the reformer exercises. Here we were able to apply the basic principles, and anatomy to each exercise I learned. I bought to Body Arts and Science International's five workbooks to help follow and learn the specifics and proper language to use as an instructor. These workbooks also gave the correct position, technique, and breathing cycles, to memorize. Before looking in my workbook, or Yvette telling me, I would tell her what the main muscle focus is for that specific exercise, and possible muscle objectives. I then was asked to find cues I could possibly use, like always initiate keeping neutral spine, and abdominals pulled towards the belly, or even specific ones that most clients might do wrong. This allowed me to help critique myself and find ways I can help others. For weeks we continued with this concept of rehearsing the exercises, and it's in importance of muscles and cueing. During these self Being able to do practical work helped my techniques to teaching Pilates. Having the ability to teach is also a technique that is practiced just like dance technique.

Having to share my BASI preparation with Students taking the program now, was difficult for me because it was harder to get more exercises done in very little time. At first I felt good going through all the exercises, but once the girls started to go through the training at BASI, it was more focused on them, and their knowledge, which Yvette and I have not even gotten to. It threw off my learning, and all I could do is go along with the process, and take in what I can. I just felt frustrated at times, not knowing what they were going over, showing what they learned, but not going over any concepts of cueing

ourselves and knowing the muscle focus, since they already knew the exercise. It was always out of order going from one thing to the next, not consistent, because I would never know the book to bring.

However, I do feel that this preparation has given me a lot of practice and knowledge prior to going into Body Arts and Science International Pilates certification program. I am excited to learn more by Karen Clippinger, especially the dance emphasis in Pilates, which Yvette was trained. I feel a lot more confident in doing this program, because I always have anxieties when I do not know what I am getting in to. This gave me the opportunity of a lifetime that I never thought I could be doing with my life. It all started with the weaknesses of my core, and my determination to overcome it. I hope one day after all this preparation and teaching intensive certification, that I can help someone else overcome their weakness, or even make themselves feel better about themselves.

~ Here are my journals of what I learned in the process of my preparation for Body Arts and Science International Pilates Certification with dance specialization. I also included pictures from my workbooks, to show more in depth of what I learned and used to study with, and anatomy reviews. ~

PILATES PREPARATION:

JOURNALS,

ANATOMY REVIEW,

BASI WORKBOOK SAMPLES

1/15/08
Block foot work
(10)
- parallel heels
- toes on parallel (parallel toes)
- first position toes on (V pos. toes)
- second (V) position heels on (open V heels)
- Second (V) position toes on (open V toes)
- calf raises
- prances
- single leg heel
- single leg toe
- prehensile

Arm work (supine)
- extension
- adduction
- up circles
- down circles
- triceps

Hip work
- Frog
- circles (down, up)
- openings

1/17/08

10 basic Principles of BASI Pilates

1. awareness
2. breath
3. balance
4. concentration
5. control
6. center
7. efficiency
8. flow
9. Precision
10. harmony

awareness = anatomical / posutral
breath = how you use it
balance = muscle groups & joints - are balanced / Mental physical
concentration = relates to awareness, visualizing the next step, readiness
control = neuromuscular coordination, achieving correct movement (the way is important)
center = powerhouse, back extensors (ab, back, pelvis), working carefully to stabalize, co contraction of the muscles to stabalize
efficiency = economy of movement, efficiency regarding muscle fatigue, economy of the use of energy, using the right amount
flow = fluidity & control
precision = high level action of accuracy, high consious of control
harmony = Mind/body connection concept and mental centeredness

spring colors (tensions)
yellow - lightest
blue - hard (medium)
Red - harder
green - hardest

Resistence
legs = medium to heavy

*Roll down before & after session

1/22/08

Progressive Layering of the Block System

Block System

# of Sessions :	1-10	11-20	21+
1. warm up	fundamentals	fundamental + int.	intermediate
2. foot work (leg work)	fundamentals	fundamental + intermediate	intermediate
3. abdominal	fundamental	intermediate	intermediate +
4. hip work	fundamental	fundamental +	intermediate
5. spinal articulation		fundamental	intermediate
6. Stretches	fundamental	fundamental +	intermediate
7. full body integration 1		fundamental	intermediate
8. arm	fundamental	fundamental +	intermediate
9. full body integration 2	"get hip abduction in here..."		
10. leg work (additional) 4ee	fundamental	fundamental +	intermediate intermediate
11. lateral flexion/ rotation	fundamental	fundamental +	intermediate
12. Back extension	fundamental	fundmental +	intermediate

1/29/08

Module 1 - Fundamentals

neutral pelvis - ASIS + pubic bone are connected in same horizontal plane (triangle)
- correct muscle recruitment (right muscles will fire, therefore training the right part of the body)

Muscle group that act on Pelvic complex

spinal flexors (abs/pelvic floor)
Pelvic floor
spinal extensors
spinal lateral / rotators
hip flexors

hip extensors
hip adductors
hip abductors
hip external rotators
hip internal rotators

&

The Breath
- oxygenates the blood + nourishment on
- circulation
- calms or focus mind + body
- encourages concentration

Pilates breathing
(expanding in the thoracic / intercostal breathing)
- keeps the abdominals active.

abdominal - hundred prep

hamstring stretch ⇨

1/29/08

Muscle focus
- primary focus of exercise
- know the muscle if prime mover / prime stabalizer
- if out of placement / muscle focus will be incorrect
- correct positioning will help give primary focus (posture + resistence level)
- stabalizers, initiators, movers
- used to nuetralize

Planes of motion, Major action

Mat work
Breathing through rib cage
Pelvic curl - inhale begin, exhale roll up, inhale - pause, exhale - roll down
spinal twist supine - inhale twist, exhale bring back
chest lift - rectus abdominus
chest lift w/ rotation
single leg lift
hundreds

2/15/08

extended frog
extended frog reverse

knee stretch series

2/12/08

Mat work (Review
Pelvic curl
Spine twist supine
chest lift
Chest lift with Rotation
Single leg lifts / leg changes

Reformer
Hundred Prep
- leg in table top position
- hands in straps
- resistance: light to Medium
- Muscle focus: abdominals

2/14/08

Abdominal work

Short Box Series

① Round back
- intermediate

② Flat back
- intermediate

③ tilt
- fundamental

④ twist
- intermediate

⑤ Round about
- combination of most short box series
- oblique emphasis

⑥ Climb a tree

Arm Work

Arms kneeling series
*Intermediate work

① chest expansion
- only one facing foward (back of bed)

② Up circles (intermediate
- exhale up, inhale around and down

③ down circles (intermediate)

④ triceps (intermediate)

⑤ Biceps (intermediate)
- medium strength

2/28/08

Abdominal Work
① double legs (abdominal legs in straps)
- Make sure lower abs are engaged b/c lower back will hurt if not held
② double leg with rotation (abdominals legs in straps

Long box series
① Backstroke (advanced)
② teaser prep (intermediate
③ teaser

3/10/08

Spinal articulation Series

-Short spine
- do not use on clients with neck issues
- use abdominals to go up not the legs (Muscle focus)
-long spine
- abduct legs slightly
-semi-circle

Stretches
Hamstring Stretch series
① Standing lunge - Fundamental
② Kneeling lunge - intermediate

3/13/08

Split series
① side split

Full Body Integration 1
Knee stretch Series
① Scooter
- stresses the abdominals (transverse)
② Round back
- Muscle Focus - transverse abdominals (help hold posture)
③ Flat Back
- abdominals + back extensors

Up Stretch Series
① Up stretch 1
- downward dog position
- keep head aligned, tailbone, heels up
② Elephant
- same as upstretch but with heels down

3/18/08

Joint Movements

Flexion - going towards body surface
extension - going away from body surface } * Sagittal plane along coronal axis

abduction - Moving away from midline of body
adduction - Moving towards Midline of body } Coronal Plane along Sagittal axis

3/20/08

Did Review + full body workout
Foot work

3/25/08

Full Body Intergration 1

① Stomach Massage Round back (Intermediate)
Muscle focus: abdominals

② Stomach Massage Flat back (intermediate)
Muscle focus: abdominals
back extensors

③ Stomach Massage Reaching
Muscle focus: abdominals
back extensors

Up stretch Series

① Up stretch 2 (intermediate)
(abdominals & back extensors

② long stretch
abdominals

③ Up stretch 3
abdominals & back extensors

Arm work

① Shoulder push (intermediate).
•triceps

② Shoulder push single arm (intermediate)
•triceps

Rowing Series

① Rowing back 1
Muscle Focus:

②

3/27/08

include in Thesis writing section
- 10 principles
- anatomy
- skeletal
- include specific to my needs + my body (important components)
  - cuing

Rowing Front Series
① Rowing front 1
  Muscle focus: Deltoids
  - Maintain upright position
  - depress scapulae prior to movement
② Rowing Front 2
  Muscle focus: back extensors
  Cues: pause before sitting upright.

Side arms kneeling series
① Deltoid Reach
  cues - scapulae depression
    Maintaining external rotation
    Keep ~~band~~ hand in line with shoulder
② cross arm pull
  Muscle - posterior deltoid
    rotator cuff
  cue - emphasize sequential movement
③ triceps
  cue: look down at hand
④ Arms overhead

4/1/08

Full Body Integration 2
*Advanced Level

① Long back stretch
Muscle Focus: triceps
*use exhale throughout movement for flow

② rendon stretch
Muscles: abdominals; serratus anterior
Keep head tail connection entire time

③ Balance control Front
Muscle: abdominals: deltoids

④ Balance control back prep
Muscle: Lats; lower trapezius

⑤ Balance control back
Muscle: shoulder extentors; nap extensor
(group) of trapezius

⑥ LEG WORK
① Hamstring curl (long box series)
Keep pelvic curl throughout

② single leg skating
Gluteus medius
- bend over in ski like position to feel extra work
- basi position straight up

4/1/08 (continued)
Lateral Flexion / Rotation

4) Mermaid
oblique emphasis

5) side over on box (short box series)
oblique enphasis

4/3/08
Back Extension
① Breast stroke prep (long box series)
Back extensors
fundamental
② Breast stroke (
Make sure scapulae are not pinching
keep elbows lower than body to help

③ Pulling Straps 1
* only go as far where shoulders dont round over
Parallel arms
④ Pulling straps 2
* try not to break wrist
+ position
intermediate

Fundamental Exercises on Reformer

Warm up
- Roll down standing
- Pelvic curl (Mat work)

Foot work
- Parallel heels
- Parallel toes
- V Position toes
- open V Heels
- Open V Toes
- Calf Raises
- Prances
- Single leg heels
- Single leg Toes
- Prehensile

Abdominal work
- Hundred Prep
- Tilt (short box)

Hip work
- Frog
- circles (down, up)
- openings

Spinal articulation
- Bottom lift

Stretches
- Standing lunge (Hamstring)

Full Body Intergration I
- Scooter (Knee stretch)
- Up Stretch I
- Elephant

Arm Work
- Extension (supine)
- Adduction (supine)
- up circles (supine)
- down circles (supine)
- triceps (supine)

Back Extension
- Breast Stroke Prep (Long bo

Intermediate Exercises on Reformer

Warm up
- Roll down
- 5 min Mat Work

Abdominal Work
- Hundred
- Coordination
- Round back (short box)
- Flat back (short box)
- Twist (short box)
- Double leg in straps (more adv.)
- Double leg w/ Rotation (More adv)
- Teaser prep (long box)

Hip Work
- Extended Frog
- Extended Frog Reverse

Spinal Articulation
- bottom lift w/ extension
- Short spine
- long spine
- Semi-circle

Stretches
- Kneeling lunge
- full lunge
- side split

Full Body Integration 1
- Round back (Kneeling)
- Flat back (knee stretch)
- Reverse knee stretch
- Down stretch
- Stomach Massage Round Back
- Stomach Massage Flat Back
- Stomach Massage Reaching
- up stretch 2
- long stretch
- up stretch 3

Arm Work
- Chest expansion (sitting)
- Biceps (sitting)
- Rhomboids (sitting)
- Hug-A-Tree (sitting)
- salute (sitting)
- chest expansion (kneeling)
- up circles (kneeling)
- down circles (kneeling)
- triceps (kneeling)
- Biceps (kneeling)
- shoulder push
- shoulder push single arm
- Rowing Back 1
- Rowing Back 2
- Rowing Front 1
- Rowing Front 2

Intermediate Exercises (Cont.)

Leg work

- Hamstring curl (long box)
- Single leg skating
- parallel position (jumping)
- V position (jumping)
- Single leg parallel (jumping)
- leg changes (jumping)

Lateral Flexion/Rotation

- Mermaid
- Side over on box (short box)
- ~~Breast~~

- Back extension
- Breast stroke (long box)
- Pulling straps 1 (long box)
- pulling straps 2 (long box)

4/14/08

Mat Work

Cat Stretch
- think of seperate Movements, Pelvic curl then thoracic lift

Seal Puppy
- keep curve & contraction at all times

Neck Pull
- advanced
- anchor legs to floor

4/16/08

Chair
- Side arm
- frog (forward & back)
- Swan Prep
- Single arm

Cadillac (Spinal articulation)
Monkey original
- put arms to side of back if have short torso / not flexible

- Tower Prep

Cervitzky
- center
able to move

4/22/08

Review Day
- Up stretch Series
  - Find differences between each
- Up stretch 1
  - Feet placed in raised heal on shoulder rest, only push legs out
- Up stretch 2
  - set up same as upstretch 1
  - push out to plank/ pushup position
- Long stretch
  - stay/start in plank position
  - push body back with arm
- Up stretch 3
  - combines all up stretch 1, up stretch 2 & long stretch

4/24/08
Auxillary equiptment
- gluteal exercises

5/8/08

Basic Principles clarification

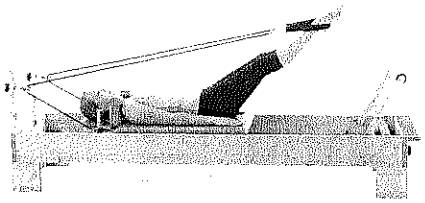
"Balance" - neuromuscular skill such as when balancing on one leg
- describing when designing a session
- Mind connection with Body

- efficiency - adequette spring resistence & re
adequette to overload recovery
- body should only ~~Excee~~ 6 - 12 repetition
- this is to allow strengthening rather than endurance.

Skeletal system
- importance of alignment
- importance of knowledge for clients

EXERCISE **BLOCK** **LEVEL**

Long Spine **Spinal Articulation** **Intermediate**



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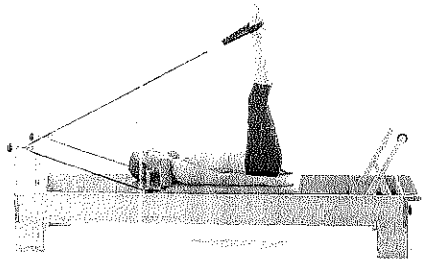

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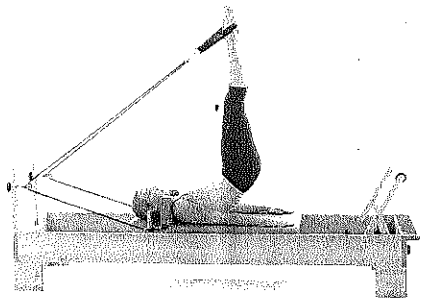

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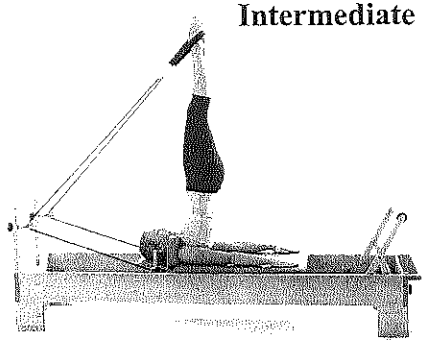

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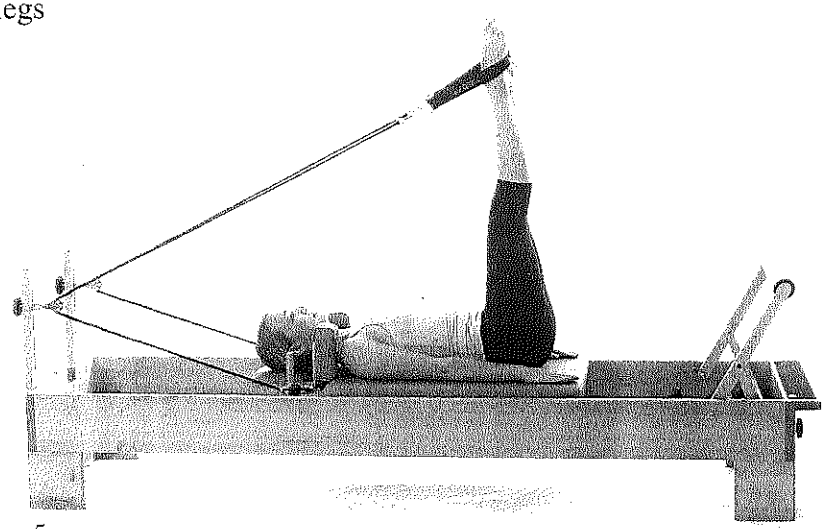
DESCRIPTION **Set Up:** Lying supine in a neutral spine position, feet in straps, legs straight and together on a diagonal line, headrest down

Resistance: light to medium

MOVEMENT **Inhale:** lift legs to 90 degrees keeping pelvis stable
Exhale: roll up onto shoulder girdle
Inhale: abduct legs slightly
Exhale: roll down articulating spine, circle legs around to starting position



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MUSCLE FOCUS
- Abdominals
- Hamstrings

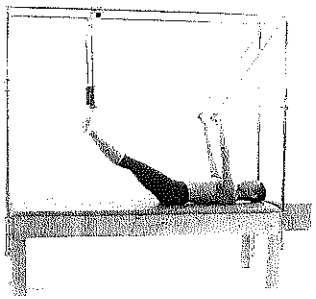
OBJECTIVES
- Spinal articulation
- Hip extensor strength

CUES
- Do not move carriage during the roll up or roll down
- Use the hamstrings eccentrically during the roll down
- Anchor the pelvis before circling the legs to the starting position

EXERCISE
Breathing with Push Through Bar

BLOCK
Abdominal Work

LEVEL
Advanced



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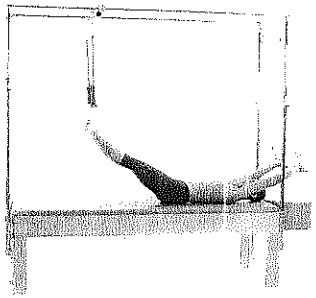

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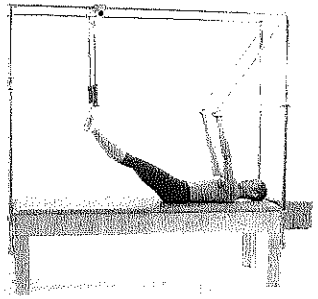

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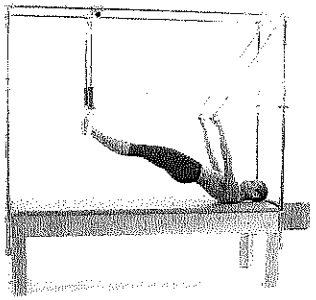

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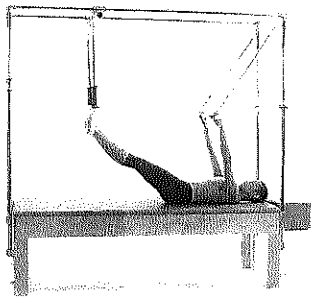

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DESCRIPTION

Set Up: Lying supine in a neutral spine position, holding push through bar arms shoulder width apart, feet resting on trapeze strap, legs externally rotated, feet dorsi flexed

Resistance: medium

MOVEMENT

Inhale: draw push through bar back overhead
Exhale: return bar forward
Inhale: curl pelvis and spine up
Exhale: lower pelvis and spine
Inhale: roll up into a Teaser position
Exhale: roll down to starting position

MUSCLE FOCUS

- Abdominals

OBJECTIVES

- Spinal articulation
- Improve coordination, balance and breathing

CUES

- Keep movement fluid
- Keep elbows wide when taking push through bar overhead

6

EXERCISE

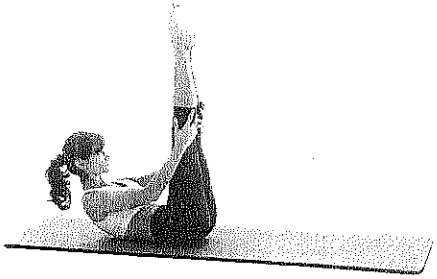
Hamstring Pull 1

BLOCK

Abdominal Section

LEVEL

Intermediate



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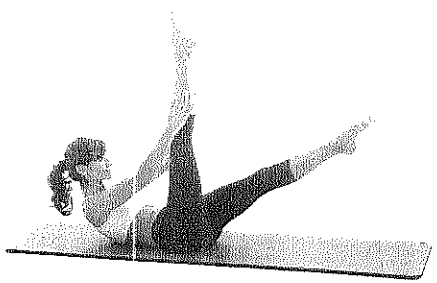

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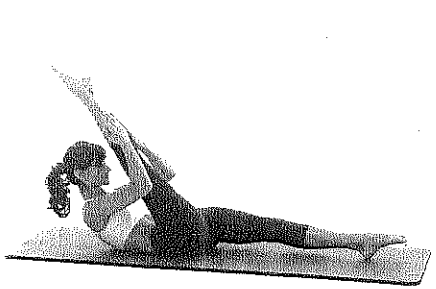

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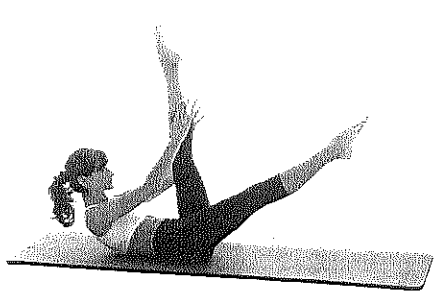
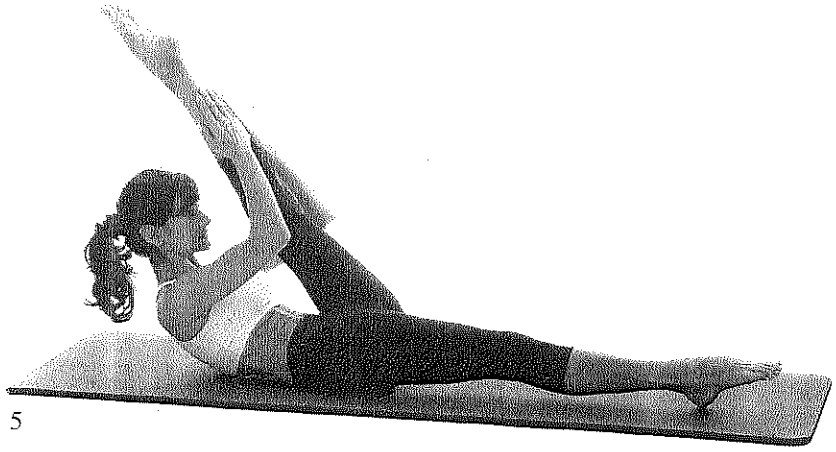


4

DESCRIPTION **Set Up:** Lying supine, head and chest lited, legs together at a 90 degree angle to the mat, hands behind calves

MOVEMENT **Exhale:** reach one leg to the mat, reach the other leg towards the chest holding the calf (2 pulses)
Inhale: switch legs



5

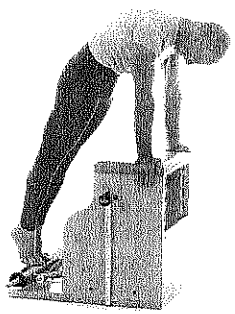
MUSCLE FOCUS
- Abdominals

OBJECTIVES
- Pelvic lumbar stabilization
- Abdominal strength
- Hamstring stretch

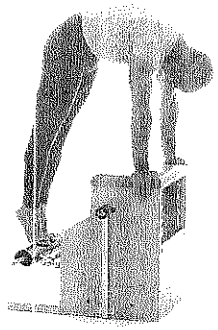
CUES
- Avoid pulling on the leg
- Anchor the bottom leg on the mat and do not pulse this leg
- Maintain stability of the trunk, pelvis and upper girdle as legs change

EXERCISE **BLOCK** **LEVEL**

Full Pike **Abdominal Work** **Advanced**



1



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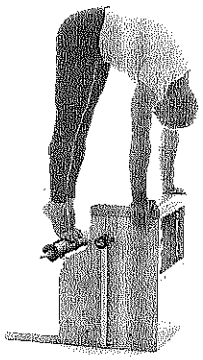

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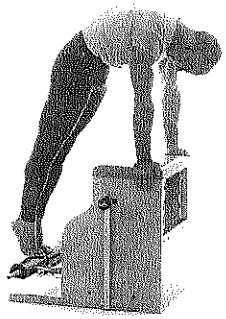


4

DESCRIPTION **Set Up:** Standing on pedal facing chair, hands on back portion of chair, shoulders over wrists, stabilize scapulae

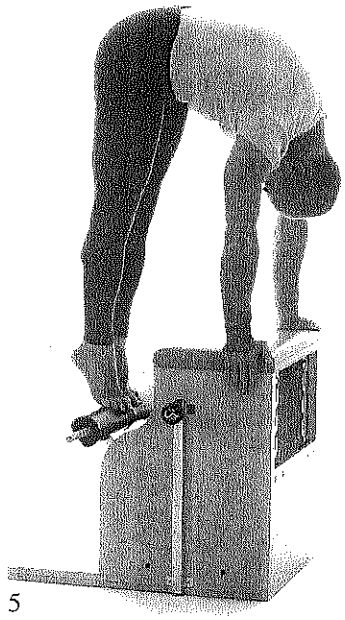
Resistance: medium

MOVEMENT **Exhale:** draw deep into abdominals rounding spine in pike position, pedal will rise
Inhale: lower pedal down

MUSCLE FOCUS
- Abdominals
- Serratus anterior

OBJECTIVES
- Abdominal strength
- Scapulae stabilization
- Shoulder girdle strength

CUES
- Maximize lumbar flexion
- Keep shoulders over hands
- Focus on set up of the exercise
- Press pelvis toward head and head toward pelvis



5

EXERCISE

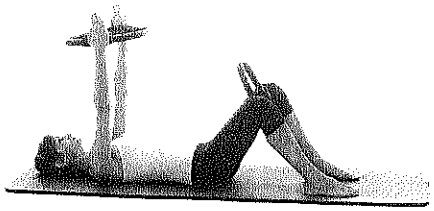
Chest Lift

BLOCK

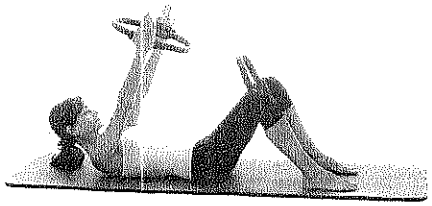
Abdominal Work

LEVEL

Fundamental



1



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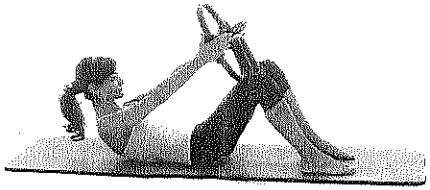

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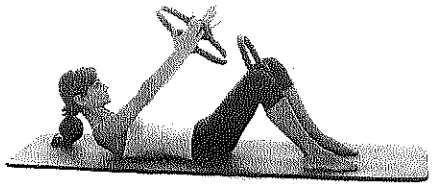


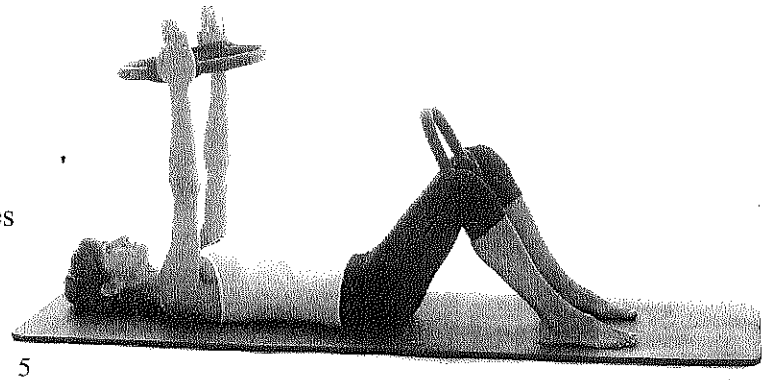
4

DESCRIPTION

Set Up: Lying supine in a neutral spine position, legs parallel, knees bent with the circle between them, feet flat on the mat, holding additional circle with arms straight

MOVEMENT

Inhale: no movement
Exhale: lift head and chest while squeezing both circles
Inhale: pause
Exhale: lower to starting position slightly releasing tension in circles



5

MUSCLE FOCUS

- Abdominals
- Hip adductors

OBJECTIVES

- Abdominal strength
- Hip adductor strength

CUES

- Avoid tucking of pelvis
- Keep head aligned with spine
- Maintain tension in circles throughout

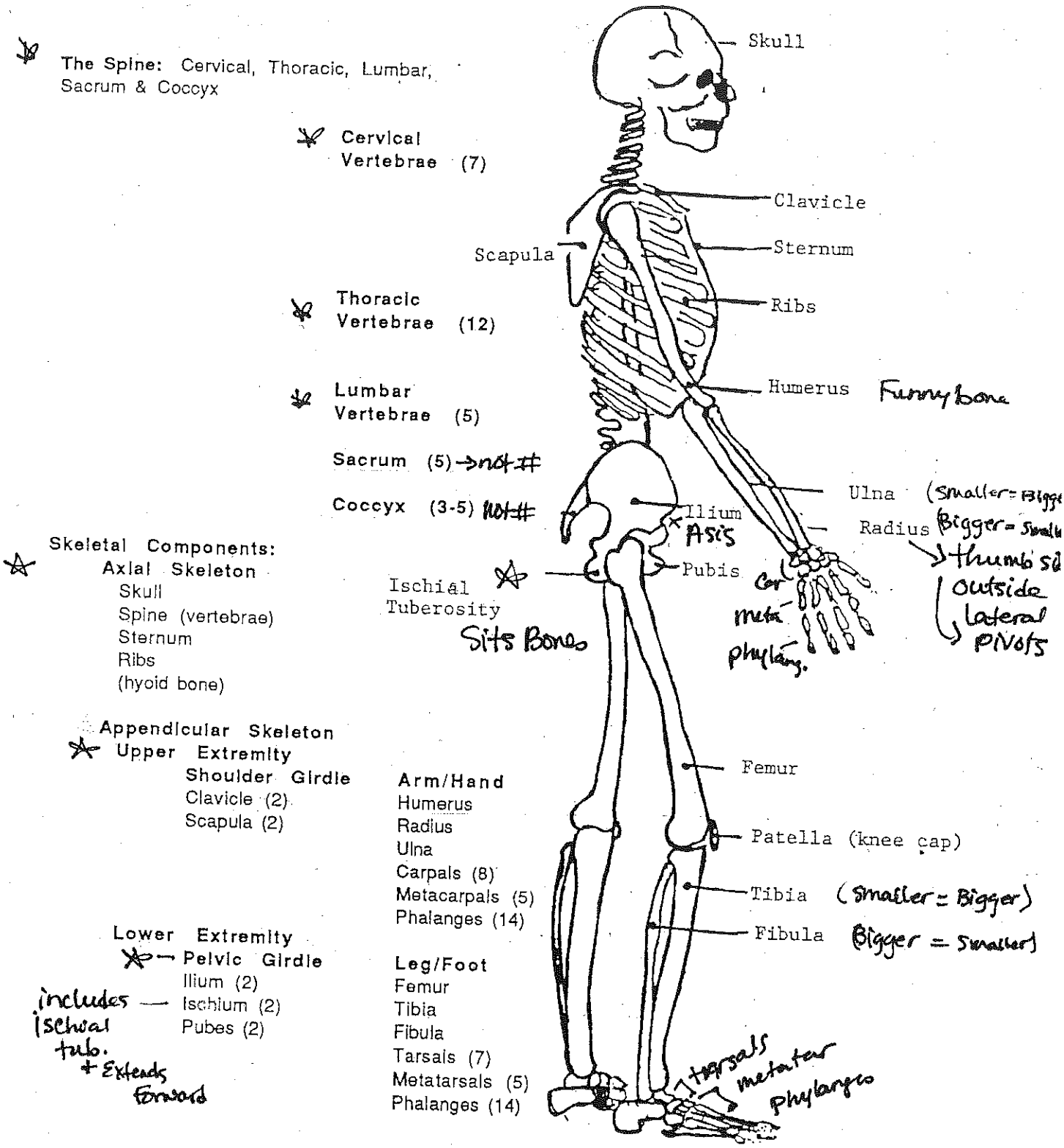


FIGURE 1-1. THE SKELETON
Identification of Major Bones

Don't need to know #'s of Carpals/Meta tarsal

Know Vertibra #'s

Quiz = major muscles, Bones, moment

Midterm/Final = planes/Axis, 5 Questions

Table 1-1. BODY PLANES

Median Plane	Dividing body into right and left halves. Equal mid sagittal
Sagittal Plane	Dividing body into unequal right and left portions. This plane is parallel to the median plane and gives rise to the terms medial and lateral.
Transverse Plane	Dividing the body into upper and lower portions and giving rise to the terms superior and inferior.
Coronal/Frontal Plane	Dividing the body into front and back portions and giving rise to the terms anterior and posterior.

Table 1-2. ANATOMICAL DIRECTIONS/POSITIONS

Anterior/Ventral	Front side/in front of.
Posterior/Dorsal	Backside/in back of.
Medial	Closer to the median plane/toward midline.
Lateral	Further from the median plane/toward side.
Superior/Cranial	Above/towards head.
Inferior/Caudal	Below/towards feet.
Proximal	Closer to root of limb or median plane.
Distal	Further from root of limb or median plane.
Supine	Lying on the back. on spine
Prone	Lying face downward.
Anatomical Position	Standing with arms down by side and palms facing forward.

used a lot w/ limbs

Table 1-3. JOINT MOVEMENTS

Fundamental Movements

Sagittal plane along coronal axis

Sagittal plane

Flexion	Bringing the anterior or posterior surface of a body segment towards the anterior or posterior surface of an adjacent body segment/bending.
Extension	Moving from a flexed position towards the anatomical position/straightening.
(Hyperextension	Moving in extension past the anatomical position.) Higher risk.

Coronal / Frontal Plane

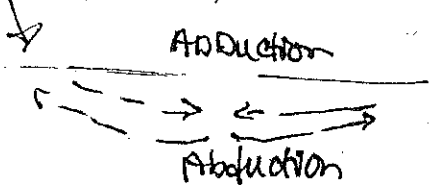
Abduction	Moving away from the midline of the body. or sagittal plane or take away
Adduction	Moving towards the midline of the body. bring in

Transverse plane

Rotation	Turning around the long axis of a bone. External/Internal
Circumduction	Describing a cone with the apex at the joint. Combines flexion, abduction, extension and adduction. "rondejambe" Leg circles/arm circles

Specialized Movements

Lateral flexion (spine)	Side-bending of the trunk to the right or left. R-lateral flexion or L-lateral flexion
Inversion	Lifting the medial/inside portion of the foot upwards.
Eversion	Lifting the lateral/outside portion of the foot outwards.
Pronation (foot) (forearm) + Forearm	Eversion plus forefoot abduction/"rolling in". Turning palm downwards or backwards.
Supination "Carry soup" (foot) (forearm)	Inversion plus forefoot adduction. rolling out Turning palm upwards or forwards.
Dorsiflexion	Bringing toes and top of foot up towards the shin/flexing the foot.
Plantar flexion	Bringing toes and bottom of foot downwards /pointing the foot. Plant point.
Horizontal Adduction (shoulder)	Movement across chest toward midline from a position of 90° shoulder abduction (also=transverse flexion). add
Horizontal Abduction (shoulder)	Movement of arm away from midline out to the side from a position of 90° shoulder abduction (also=transverse extension).



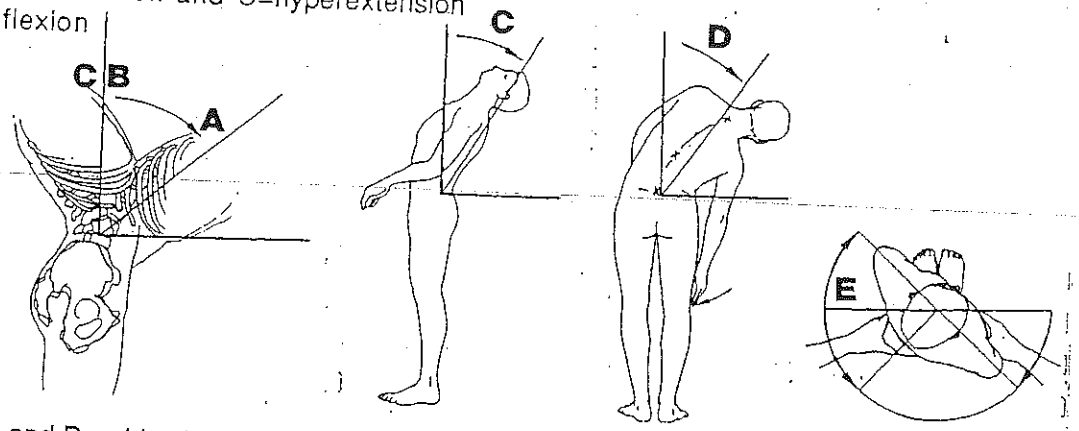
8/2

Table 1-3. JOINT MOVEMENTS (cont'd)

Adduction (scapular)	Bringing shoulder blades together towards spine (also = retraction).
Abduction (scapular)	Bringing shoulder blades forward and away from spine (also = protraction).
Upward rotation (scapular)	Rotating outer and upper portion of scapulae (acromion process) upwards. (think of relative to head of humerus
Downward rotation	Rotating outer and upper portion of scapulae (acromion process) downwards.
Elevation (scapular)	Lifting shoulder blade up towards ear.
Depression (scapular)	Lowering shoulder blade towards waist.

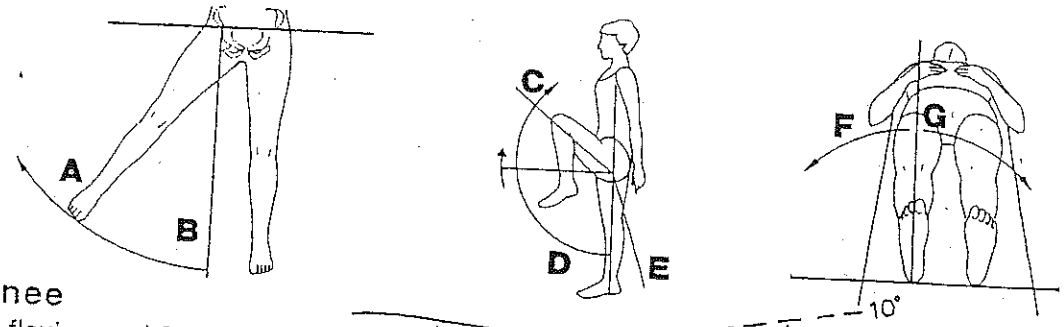
Spine

A=flexion, B=extension and C=hyperextension
D=lateral flexion
E=rotation



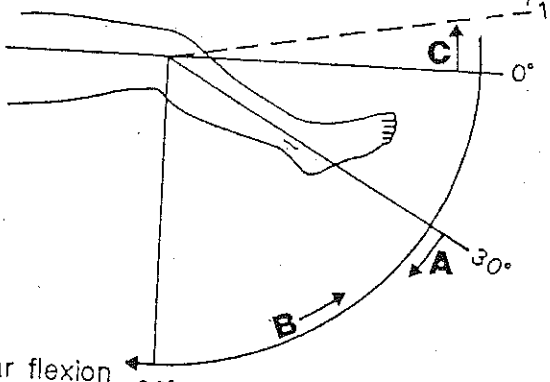
Hip

A=abduction and B=adduction
C=flexion, D=extension and E=hyperextension
F=external rotation and G=internal rotation



Knee

A=flexion and B=extension
C=hyperextension



Ankle/Foot

A=dorsiflexion and B=plantar flexion
C=inversion and D=eversion;
E=pronation and F=supination

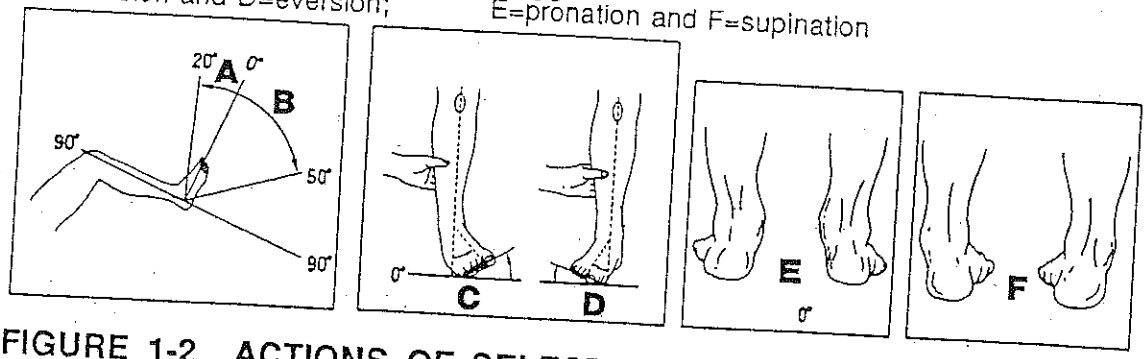
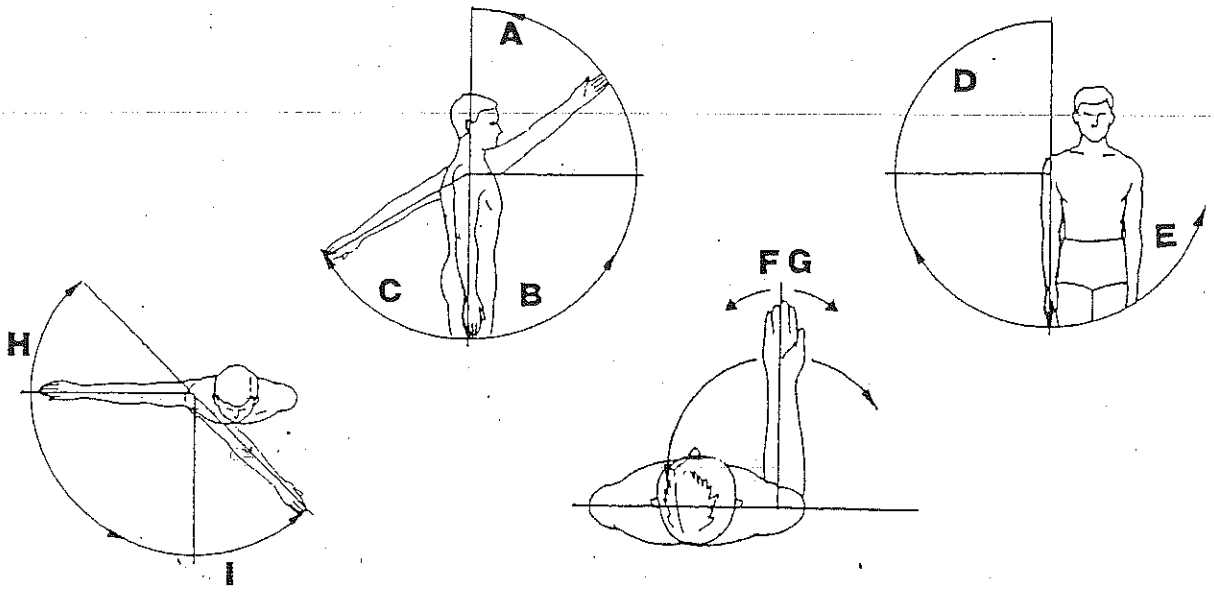


FIGURE 1-2 ACTIONS OF SELECTED KEY JOINTS

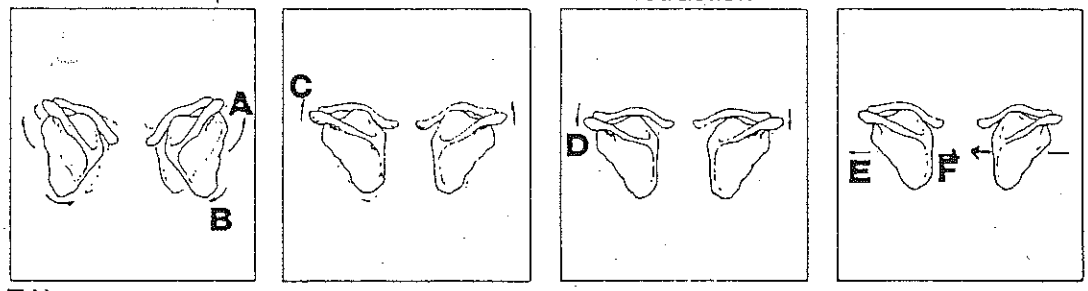
Shoulder

A=flexion, B=extension and C=hyperextension
D=abduction and E=adduction
F=medial or internal rotation and G=lateral or external rotation
(H=horizontal or transverse abuction and I=horizontal or transverse adduction)



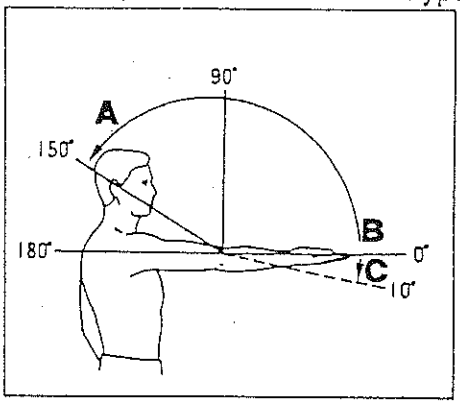
Scapula

A=upward rotation and B=downward rotation
C=elevation and D=depression
E=abduction or protraction and F=adduction or retraction



Elbow

A=flexion, B=extension and C=hyperextension



Forearm (radio-ulnar)

A=supination and B=pronation

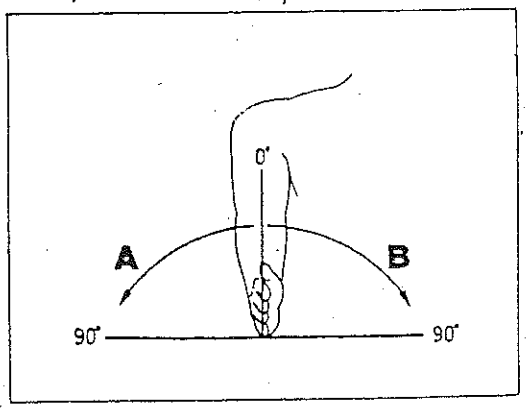


FIGURE 1-2 ACTIONS OF SELECTED KEY JOINTS (cont'd)

7/6

1. Sternocleidomastoid
(neck flexion)
2. Trapezius
(scapular adduction, upward rotation)
3. Pectoralis major
(shoulder flexion)
4. Deltoid
(anterior: shoulder flexion) middle + posterior
5. Biceps brachii
(elbow flexion)
6. Brachialis – work horse of Elbow
(elbow flexion)
7. Serratus anterior
(scapular abduction)
ABDOMINALS (#8-11)
8. External oblique
(trunk flexion, rotation opposite)
9. Internal oblique
(trunk flexion, rotation same)
10. Transverse abdominis
(posture, IAP)
11. Rectus abdominis to pack
(trunk flexion)
12. Iliopsoas
(hip flexion, posture)
13. Hip Adductors
(hip adduction)
14. Quadriceps femoris
(knee extension)
(*Rectus femoris-hip flexor)
15. Tensor fascia latae * Iliotibial tendonitis.
(hip abduction, flexion)
16. Peroneus longus
(ankle plantar flexion, eversion)
17. Gastrocnemius – be careful w/ clients w/ Age tends to rupture
(ankle plantar flexion)
18. Tibialis anterior
(ankle dorsiflexion, Inversion)

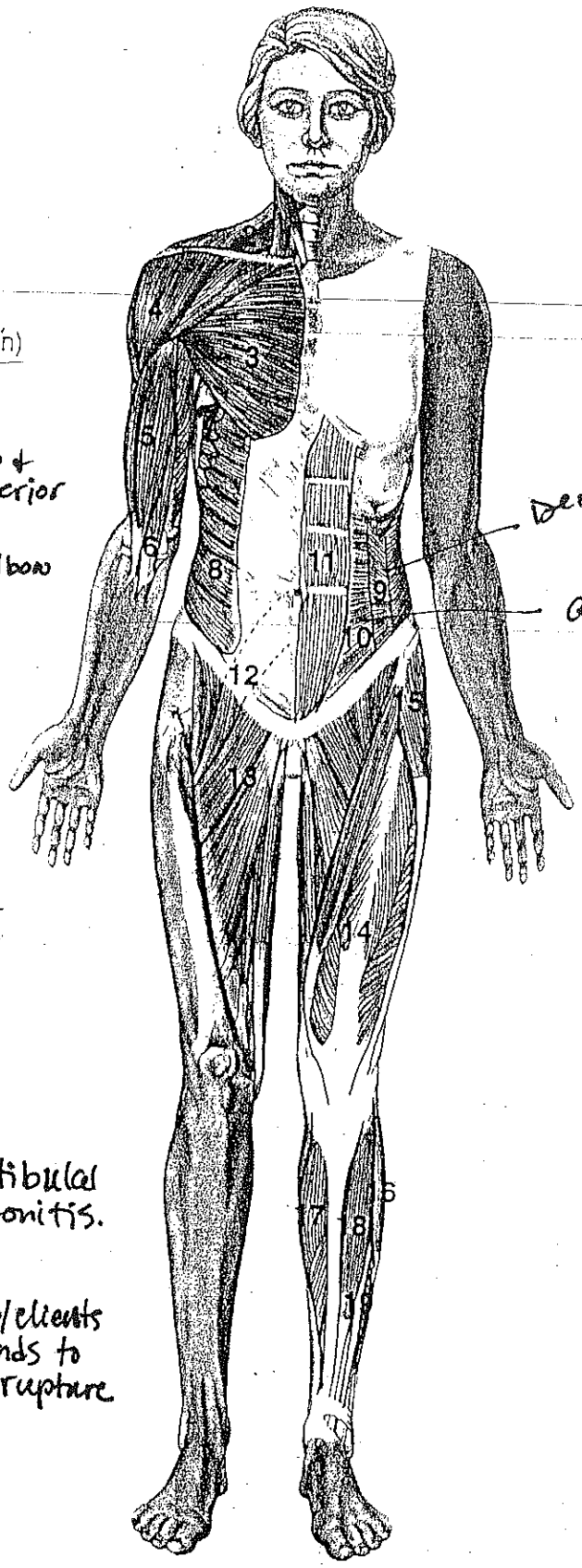


FIGURE 1-3 SOME MAJOR MUSCLES: Anterior View

Area of muscles only 8
(No movmt.)
None

Fill in Diagram

7/6

1. Trapezius
(scapular adduction, upward rotation)
2. Deltoid
(middle: shoulder abduction)
(posterior: shoulder extension)
3. ✕ Rhomboids (major & minor)
(scapular adduction, elevation)
4. Teres major
(shoulder extension)
5. Latissimus dorsi
(shoulder extension)
6. Triceps brachii
(elbow extension)
7. ✕ Erector spinae
(truck extension, rotation)
8. Gluteus maximus
(hip extension)
9. Gluteus medius
(hip abduction)
10. Iliotibial tract
(knee stability, insertion TFL)
11. Hamstrings
(hip extension, knee flexion)
12. Adductor
(hip adduction)
13. Gastrocnemius
(ankle plantar flexion)
14. Soleus
(ankle plantar flexion)

Deep under Rotators

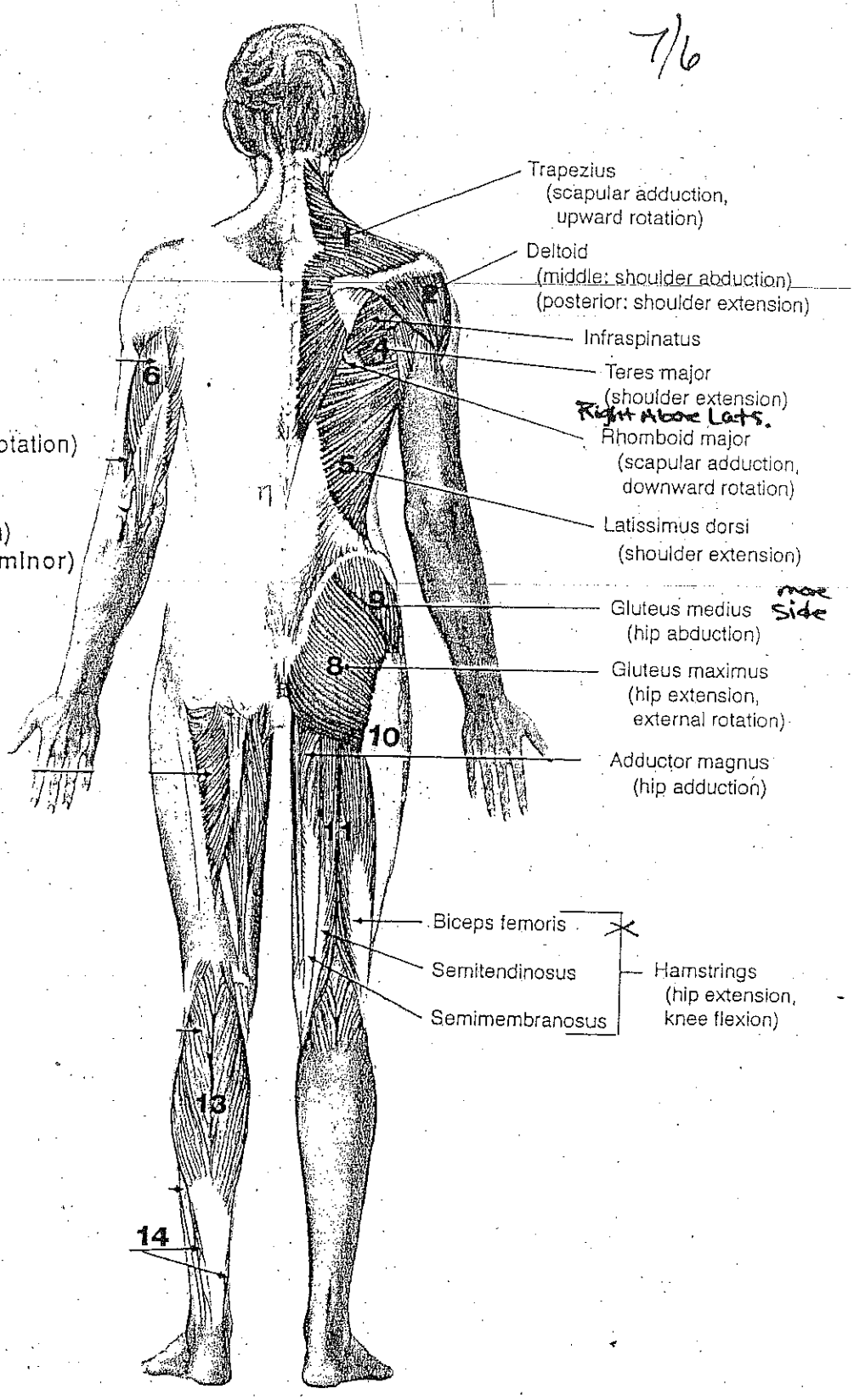


FIGURE 1-4 SOME MAJOR MUSCLES: Posterior View

Table 1-6. SOME MAJOR MUSCLES AND THEIR ACTIONS

Look for Quiz Action

A very simplified chart follows which includes key muscles' origin, insertion and major action(s). Please also refer to Figures 1-3 and 1-4 to learn the muscle's location. To visualize the actions of muscles, imagine the attachments of a muscle getting closer together and what actions this would tend to create at the relevant joint or joints.

Muscle	Origin	Insertion	Major Action(s)
Muscles of the Spine/Trunk			
Sternocleidomastoid	Sternum & clavicle	Skull (mastoid process)	Neck flexion, lateral flexion & rotation (opposite)
Abdominals:			
Rectus abdominis	Crest of pubis	Sternum & lower ribs (central)	Trunk flexion
External obliques	Lower ribs	Anterior iliac crest & linea alba	Trunk flexion, lateral flexion & rotation (opposite)
Internal obliques	Pelvis, lumbodorsal fascia, inguinal ligament	Lower ribs, linea alba, crest of pubis	Trunk flexion, lateral flexion & rotation (same)
Transverse abdominis	Pelvis, lumbodorsal fascia, lower ribs	Linea alba & crest of pubis	Pulls abdominal wall inwards
Spinal Extensors:			
Deep posterior	Pairs of small muscles joining processes of 2-4 adjacent vertebrae		Spine extension, hyperextension, rotation (opposite), lateral flexion
Semi-spinalis	Longer slips of muscle joining transverse & spinous processes		Spine extension, hyperextension, rotation (opposite), lateral flexion
Erector spinae	Still longer slips of muscle joining pelvis, ribs & processes of vertebrae		Spine extension, hyperextension, lateral flexion & rotation (same)
Muscles of the Upper Limb (3 groups)			
Rotator Cuff	Scapulae	Upper humerus	External & internal rotation of humerus, shoulder joint stabilization
Scapular Stabilization Muscles (4):			
Trapezius	Neck & upper back, skull (C1-T12)	Clavicle, scapulae	Neck extension, scapular adduction, upward rotation, elevation/depression
Rhomboids	Upper back (C7-T5)	Scapulae (vertebral border)	Scapular adduction, elevation & downward rotation
Levator scapulae	Neck (C1-C7)	Upper scapulae	Scapular adduction, elevation & downward rotation
Serratus anterior	Upper ribs	Scapulae (vertebral border)	Scapular abduction, depression & upward rotation

R Chest lift w/ rotation = rectus Ab. L Ex. obliques / internal obliques

Deepest

Not movement muscle. Forced Exhale to access

Very small

more superficial to spine

Ex: Exercises. R Lateral Flexion = internal obliques + Back muscles

- Spine stabilizers

(3 small group of muscles)

Not for quiz

45 Pectoralis minor

Know fundamental action

Table 1-6. SOME MAJOR MUSCLES AND THEIR ACTIONS (cont'd)

Muscle	Origin	Insertion	Major Action(s)
Large Shoulder Movement Muscles:			
Deltoid	Clavicle, scapulae	Mid-humerus	— Anterior: Shoulder flexion (horizontal adduction, internal rotation)
			— Middle: Shoulder abduction
			— Posterior: Shoulder extension (horizontal abduction, external rotation)
Pectoralis major	Clavicle, sternum, ribs	Humerus	Shoulder flexion (extension, horizontal adduction, internal rotation)
Latissimus dorsi	Lower vertebrae, ribs, pelvis	Humerus	Shoulder extension, adduction (horizontal abduction, internal rotation)
Teres major	Scapulae	Humerus	same as Latissimus
Muscles acting on elbow:			
Biceps brachii	Scapule, humerus	Radius	Elbow flexion, supination of forearm
Brachialis	Lower humerus	Ulna	Elbow flexion
Triceps brachii	Back of upper humerus, scapulae	Ulna	Elbow extension
Muscles of the Lower Limb			
Muscles acting on the hip:			
Iliopsoas	Lower spine, pelvis	Femur	Hip flexion, lumbar lordosis
Rectus femoris	Pelvis	Tibia	Hip flexion & knee extension
Hamstrings	Pelvis, femur	Tibia & fibula	Hip extension & knee flexion
Gluteus maximus	Pelvis, lower spine	Femur & fasciae latae	Hip extension, external rotation (horizontal abduction)
Gluteus medius & minimus	Ilium	Femur	Hip abduction
Tensor fasciae latae	Pelvis	Fasciae latae	Hip abduction, internal rotation (flexion)
Hip adductors	Pelvis	Femur	Hip adduction
Muscles acting on the knee:			
Quadriceps femoris	Femur (Rectus femoris: pelvis)	Tibia	Knee extension
Hamstrings	Pelvis, femur	Tibia & fibula	Hip extension & knee flexion
Muscles acting on the ankle/foot:			
Gastrocnemius	Femur	Calcaneus via Achilles tendon	Ankle plantar flexion, knee flexion
Soleus	Tibia & fibula	Calcaneus via Achilles tendon	Ankle plantar flexion
Tibialis posterior	Tibia & fibula	Underside of arch of foot	Ankle plantar flexion & foot inversion
Peroneals	Fibula	Medial arch of foot	Ankle plantar flexion, foot eversion
Tibialis anterior	Tibia	Medial arch of foot	Ankle dorsiflexion, foot inversion

glutes: important for older pop. for getting up from

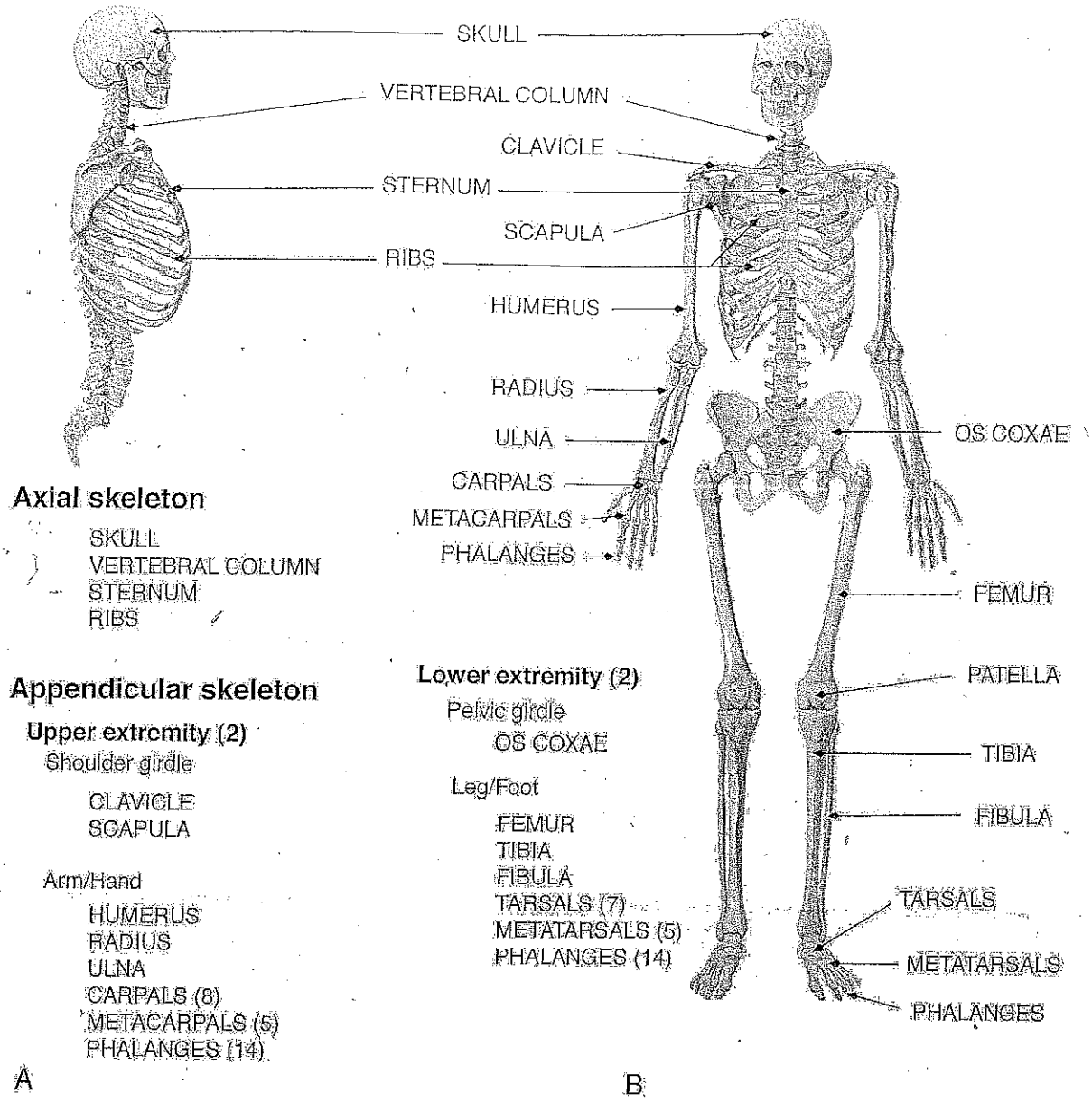
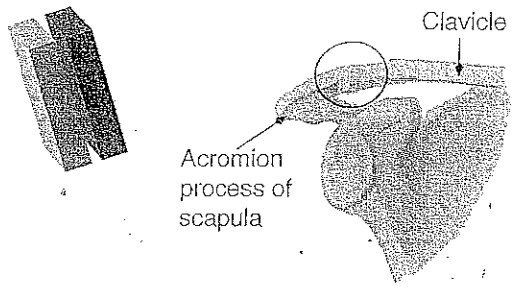


FIGURE 1.4 Major bones of the human skeleton. (A) Lateral view of axial skeleton and (B) anterior view of complete skeleton.

the larger of the bones, and is the primary weight-bearing bone of the lower leg. The fibula acts like a strut, placed to the outside of the tibia. The **patella,** or kneecap, is located in front of the lower part of the femur. The ankle-foot region has seven bones located in the ankle and upper foot area called the **tarsals;** five rays of bone located in the main body of the foot, called the **metatarsals;** and 14 digits located in the toes, called the phalanges. Note the similarity of the arrangement of the foot and hand; the difference is that the hand has one more carpal than the foot has tarsals.

Bony Markings

In addition to the names just mentioned for the bones of the skeleton, names are often used for specific sites on a given bone. This labeling is helpful for describing the specific location of blood vessels and nerves, or attachments of tendons, ligaments, or fascia. Such sites are commonly depressions, openings, projections, or processes as described in table 1.2. This terminology will be applied as individual joints are described more fully in following chapters of this book.

Examples	Description
Triaxial joints *(continued)*	
Gliding 	In gliding joints, flat or slightly curved surfaces come together allowing slight sliding motions that do not occur around an axis. Example: acromioclavicular joint.

Anatomical Position

Anatomical position is a reference position or starting position that is used for movement terminology. **Anatomical position** is an erect standing position; the feet face front (either together or slightly separated), and the arms are down by the sides with the palms facing forward so that the thumbs face outward and the fingers are extended. Anatomical position is illustrated in figure 1.8. This position of the arms allows movements such as bending and straightening (technically termed flexion-extension) of the elbow, wrist, and fingers to occur in the same spatial direction (plane) as other major joints of the body such as the shoulder and hip. This makes learning movements easier and more logical.

Two other terms are commonly used to describe positions of the body—prone and supine. As seen in table 1.5, **prone** refers to lying face downward on the stomach, while **supine** refers to lying face upward on the back. These two terms are particularly useful when one is describing exercises.

Directional Terminology

The other key terms defined in table 1.5 and selectively illustrated in figure 1.8 are used to describe the relationship between parts of the body in anatomical position, or the location of the given structure in reference to other structures. Note that these terms occur in pairs with opposite meanings. So, **superior** means closer to the head or "above" while **inferior** means farther from the head or "below." **Anterior** or ventral means toward the front of the body while **posterior** or dorsal means toward the back of the body. For example, the bony projection used for evaluation of pelvic alignment, found on the front and top portion of the pelvis, is termed the anterior superior iliac spine (ASIS); that found on the back of the pelvis is termed

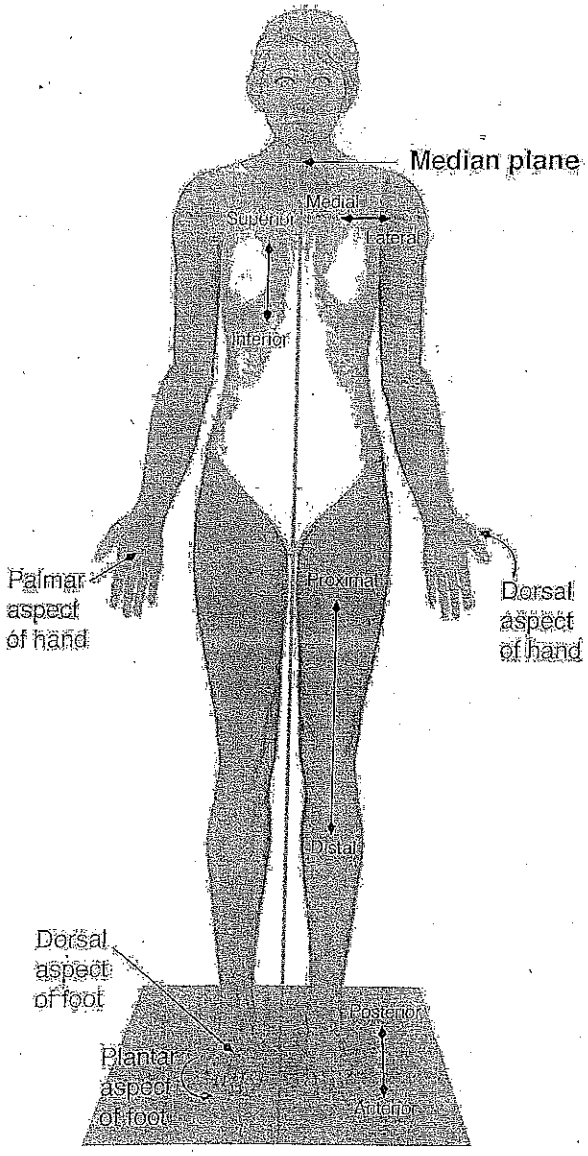


FIGURE 1.8 Anatomical position and directional terminology.

TABLE 1.8 Joint Movement Terminology

Name	Definition
Basic movements	
Flexion	Bringing the anterior or posterior surface of a body segment toward the anterior or posterior surface of an adjacent body segment (bending)
Extension	Moving from a flexed position toward the anatomical position (straightening)
(Hyperextension)	Moving in extension past the anatomical position
Abduction	Moving away from the midline of the body
Adduction	Moving toward the midline of the body
(Circumduction)	Describing a cone with the apex at the joint; combines flexion, abduction, extension, and adduction
External rotation	Turning anterior surface outward
Internal rotation	Turning anterior surface inward
Specialized movements	
Right lateral flexion (spine)	Side-bending of the trunk to the right or moving from a position of left lateral flexion toward anatomical position
Left lateral flexion (spine)	Side-bending of the trunk to the left or moving from a position of right lateral flexion toward anatomical position
Right rotation (spine)	Turning the anterior surface of the head or trunk to the right
Left rotation (spine)	Turning the anterior surface of the head or trunk to the left
Pronation (forearm)	Turning the palm backward
Supination (forearm)	Turning the palm forward
Horizontal abduction (shoulder and hip)	Movement of the limb away from the midline in a horizontal plane when the limb is flexed to a 90° position
Horizontal adduction (shoulder and hip)	Movement of the limb toward the midline in a horizontal plane when the limb is flexed to a 90° position
Dorsiflexion (ankle-foot)	Bringing the toes and top of the foot up toward the shin (flexing the foot)
Plantar flexion (ankle-foot)	Bringing the toes and bottom of the foot downward (pointing the foot)
Inversion (foot)	Lifting the medial portion of the foot upward
Eversion (foot)	Lifting the lateral portion of the foot upward

faces. In most joints, such as the spine, hip, elbow, wrist, or joints between the digits of the fingers (interphalangeal joints), it is the anterior surfaces of the segments that are brought closer together or "approximated" with flexion. For example, bringing the front of the forearm toward the front of the upper arm is elbow flexion. However, with selected joints, such as the knee, it is the posterior surfaces of the segments that are approximated with flexion. Flexion is also sometimes described as decreasing the angle between two bones or, colloquially, as "bending" the joint. Flexion occurs in the sagittal plane around an ML axis as seen in figure 1.13.

- **Extension** (L. *extensio,* to stretch out) is the opposite motion to flexion, although occurring in the same sagittal plane and around an ML axis as seen in figure 1.13. Extension can be described as bringing anterior surfaces away from adjacent anterior surfaces, or posterior surfaces away from adjacent posterior surfaces, back toward anatomical position. It can also be thought of as increasing the angle between adjacent bones or, colloquially, as "straightening" the joint from a bent position. Straightening the knee from a bent position during rising from a plié or executing a développé is an example of knee extension. Straightening a joint beyond anatomical position is

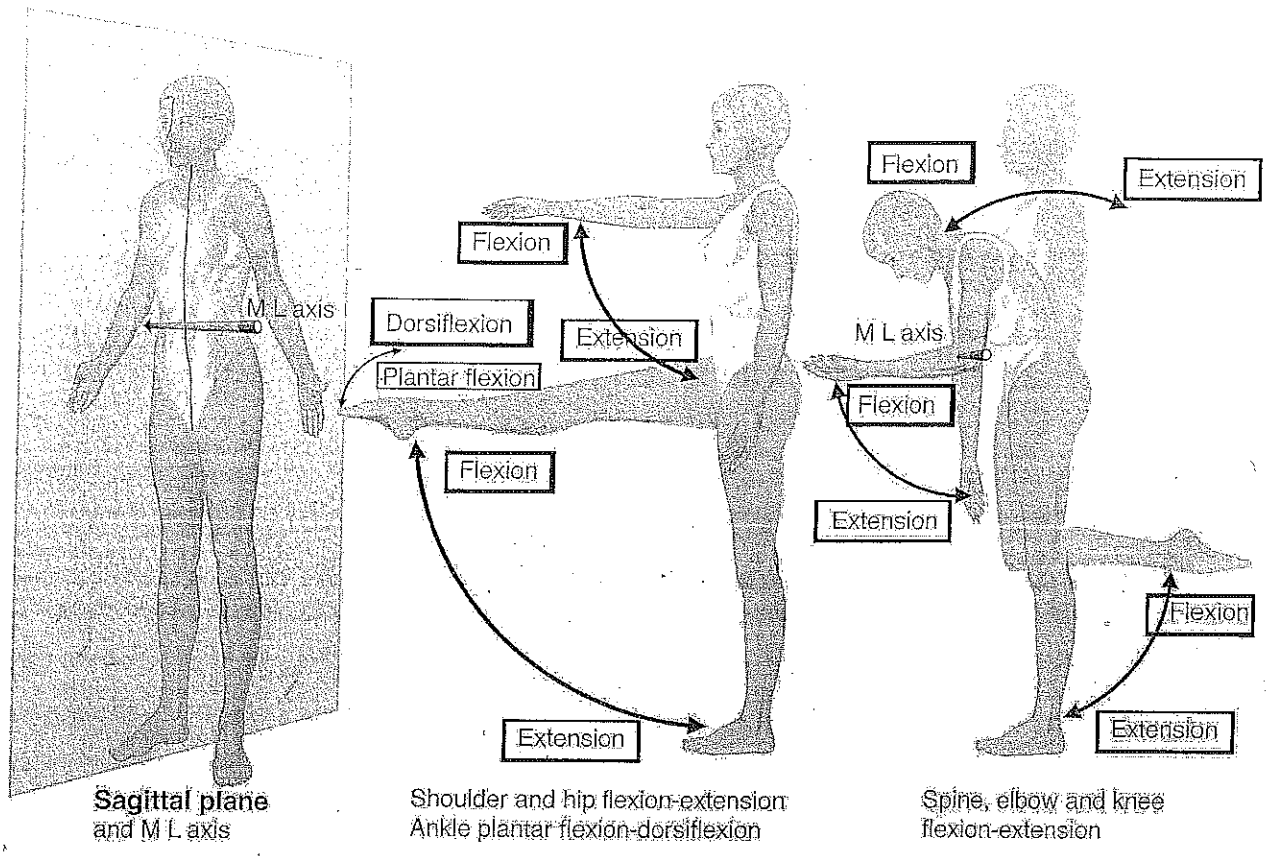


FIGURE 1.13 Joint movements in the sagittal plane about a mediolateral (ML) axis: flexion-extension and plantar flexion-dorsiflexion.

termed hyperextension. For some joints (such as the knee, elbow, or fingers), extension from anatomical position (hyperextension) is not possible except in very flexible individuals. Hyperextension is not a new movement but rather just a continuation of extension beyond anatomical position, and in movement analysis the term *extension* encompasses hyperextension. Flexion-extension occurs in some uniaxial (hinge) joints, all biaxial (condyloid and saddle) joints, and all triaxial (ball-and-socket) joints.

- **Abduction** (L. *abducens,* drawing away) involves moving a segment of the body away from the median plane or midline of the body. This movement is still considered abduction throughout its full range, even if it seems to be coming back toward the midline in its excursion beyond 90° (e.g., raising the arm to the side and continuing to an overhead position when bringing the arms to a high fifth position). Abduction occurs in the frontal plane around an AP axis as seen in figure 1.14.

- **Adduction** (L. *ductus,* to bring toward) is the opposite motion to abduction, although it still occurs in the same frontal plane around an AP axis as seen in figure 1.14. Adduction can be described as returning the body segment back toward anatomical position and the midline of the body. For example, adduction would involve bringing the arm down to the side from an overhead position. To remember this terminology it is helpful to associate adduction with "add"ing that body part into the midline, while to abduct someone means to unlawfully carry the person "away." So, to abduct a body segment is to take it "away" from the midline. Abduction-adduction occurs in all biaxial (condyloid and saddle) and triaxial (ball-and-socket) joints but is not possible in any uniaxial joint. Abduction-adduction occurs at such joints as the shoulder and hip.

- **Circumduction** (L. *circium,* around + *ductus,* to draw) is not a new movement per se, but rather a compound movement that simply combines the four basic movements just described while utilizing multiple planes. Circumduction is a sequential combination of flexion, abduction, extension, and adduction (in that order or in the reverse order). In circumduction, the body segment describes a cone, with one end of the segment making a circle (base

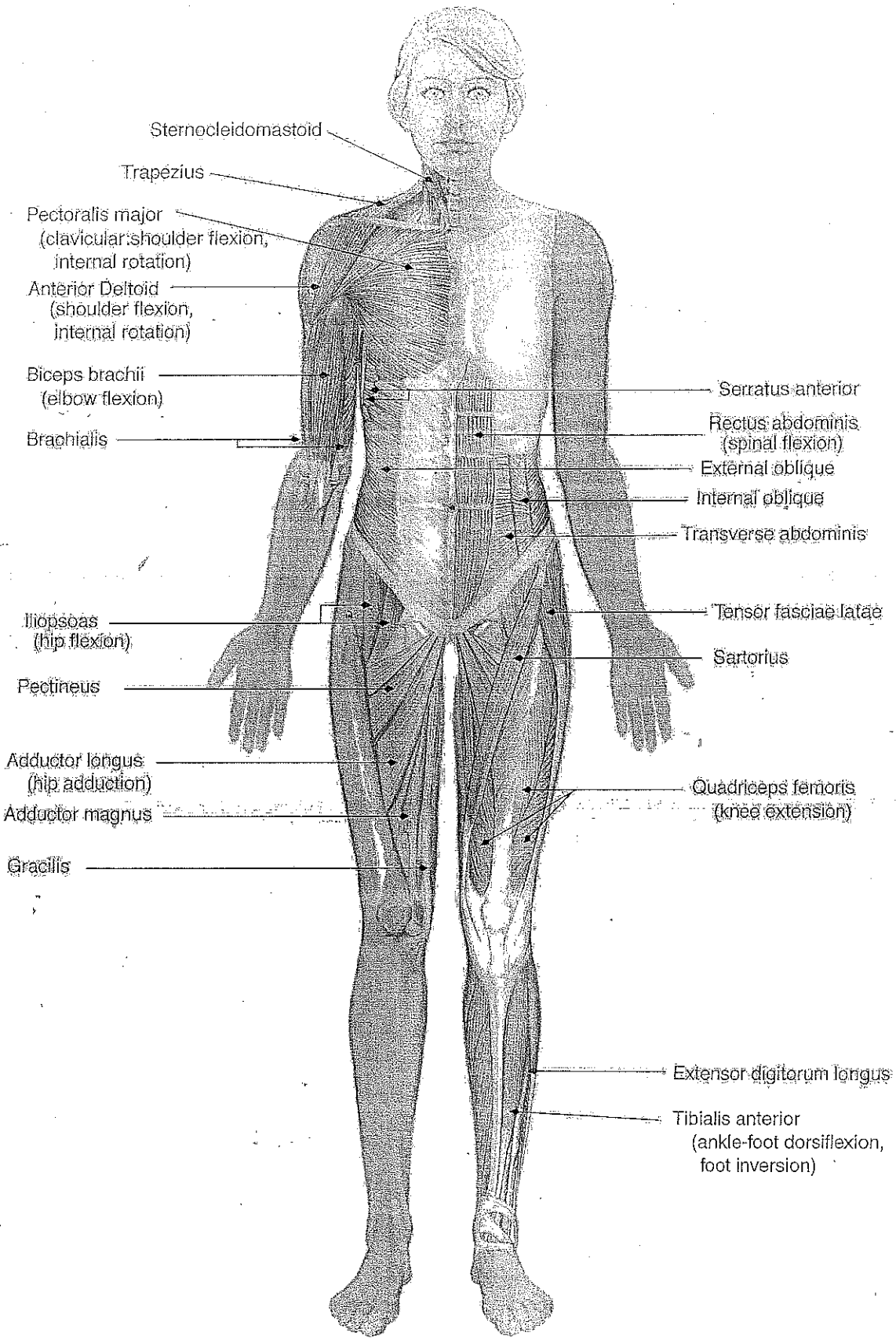


FIGURE 2.19 Selected major muscles and key actions—anterior view.

THE HEART AND SOUL OF DANCE

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Kerry McMahon
APA Style
Senior thesis
Fall 2007

The Heart and Soul of Dance

A saying often heard in the dancing world is, "Dancing with the feet is one thing, but dancing with the heart is another." Dance is a form of art that communicates human expressions through body movement. Every person realizes the aesthetic of dance differently. The differences arise from of the social drives that develop from life experiences. In every dance a dancer performs, there is not only the movement created, but the meaning behind it. Like a painting where there is intent behind every paint stroke, there is intent behind every gesture in a dance. Unfortunately, the focus of dance has recently shifted to technical performance emphasizing movement and neglecting creativity. In *Creating Through Dance*, Alma M. Hawkins claims, "we are constantly tempted to give value to technique as an end in itself rather than means to an end" (Hawkins vii). Dance is created to find "you": The heart, the soul, the tears, the laughter, and pain, with "you" being the creator of dance. Without "you", there is no dance.

In order to find the dancer within, one must possess a drive or ambition to react to. Dance is widely based on human experiences and emotions. Anyone can learn to dance, but not many can show dance as a complex creative art. Hawkins explains that men create dance "because of a basic drive that causes the human being to react to and become a part of great adventure in life" (Hawkins 6). Because walking is a basic rhythmic technique for dance, almost everyone unknowingly has a dancer within. For

dancers, walking has a deeper meaning behind the movement and the experience they feel when their feet hit the ground. Fundamentals of Dance composition helps incorporate everyday life experiences and movement concepts into dance (Judy Scalin, Fall 04). Life experiences help create movement of a dancer, which is usually their intention behind each dance.

A fundamental ingredient to great dance is the passion one has to create and discover. Once dance is learned, the mind and body start to discover ones own aesthetic by including awareness, attention, intention, action, and reflection learned from the fundamentals of dance composition (Scalin, Fall 04). Having creativity in dance brings out the uniqueness in each individual. Since everyone has different experiences and bodies, the movement will look and feel different. Discovery helps develop confidence, and allows one to take risks. Hawkins states that "dance unfolds and evolves as a person discovers dance, sees the differentiated aspects in relation to the whole and comes to know dance as a creative process through which he states himself with increasing confidence and clarity" (Hawkins 8). Without risks, there can be no exploration of what the mind and body can actually accomplish. Discovery brings the creativity in every individual. Every dance style or form originated through discovery of movement and social experiences (Nunes-Jensen, Fall 05). If there were no changes in society, everything would stay the same, and there would be no room for discovery.

Wholeness is an undivided or unbroken completeness. Each person witnessing a dance views the components of the dance differently. One person might experience the dance from a technical perspective while another might experience the dance from a performance quality perspective. In *Creating Through Dance*, Hawkins says, "each

aspect of the dance study is experienced in relation to another aspect and in context as a whole" (Hawkins 8). Without one you cannot have another, therefore dance is not complete. Similar to Kinesiology, if one muscle is not working, then the others around it will not be working properly, making the function of all related muscles incomplete (Blom-Lawrence, Fall 06). Dance is to create a whole body experience to the dancer, feeling everything inside as well as everything around them.

Like artistic creativity, dance is something you cannot learn or feel suddenly. It takes time and practice before one can gain the complete sense of dancing. A person's skills and opportunities allow creativity to grow. A person cannot necessarily be taught to be creative "because creative growth is so dependent on self response of the [dancer], it is unpredictable" (Hawkins, 29). Teachers will use motivational words to help the creative self of "you" to come out. However, the most beneficial way for a dancer to reach his or her creative potential is through personal experience and discovery. The teachers provide the opportunities and time for students to find themselves through dance and performing to complete one self and gain confidence (Porter, Fall 06). Having the ability to think and act creatively gives students the opportunity to reach for their full potential. One may find it hard to reach out and express his or her inner feelings, which decreases creativity and the chance of discovering ones own aesthetic.

Finding one's own aesthetic takes just as long as finding creativity. The fundamental movement quality of aesthetics is the use of energy. There are three basic elements in dance: Time, energy, and space (Scalin, Fall 04). Discovering the physical skills in the areas of body, effort, shape, and space used in Laban, also allows one to create a personal aesthetic (Rago, Fall 05). Finding the ability to use space and

direction helps create a movement quality in ones body. Another way of finding your own aesthetic is learning multiple styles of dance. Most types of dance forms require finding yourself in each form. Knowing a combination of styles gives more variety in aesthetic and discovery in dance. With your own aesthetic, you can become the creator of a dance and maximize your power of creativity. In Judy Scalin's fall 2006 lecture, "To Dance is Human" discusses how dance means many different things in cultures around the world, and how it is a universal concept. Dance transcends all language barriers.

When choreographing, the dance must come from your heart. Most choreographers or dancers create from personal life experiences that either include joy, tears, or laughter. Like pieces of art, the best dances are usually the ones with intent and much thought behind it. A good choreographer uses all elements of dance including time, energy, and space. Each of these elements forms a quality to movement, and comes from the feelings, and experience of the choreographer. For example, if a dancer wants to express the emotion of loss or sadness, the movement of the dance would be sustained and weak, according to Laban Movement Analysis (Rago, Fall 05). Choreography is the demonstration of creativity and personal development through dance, and a big step towards completing the demonstration of completing dance as a whole in an individual.

Performing dance is a way of showing how one feels in front of others through movement. A dancer is not complete when there is a loss of performance quality. Throughout life, everyone is missing something, or holding back. It is a dancer's duty to elicit his or her inner self by expressing through movement. Hawkins mentions, "...discovery of movement possibilities and understanding of basic movement principles

provide only a partial foundation for dance" (Hawkins, 77). Learning the basic technique learned is one thing, but knowing how the body functions and controlling movement are the true measures of quality performance. A dancer possesses a feeling throughout her body, called total body awareness, when the body is in an activated state associated with tension while performing. It starts before the dance begins and continues to the moment the dance complete. A performer not only shows the technique learned, but also the heart and intention behind the movement of the piece. This allows the observers to have kinesthetic awareness, and feel the dancer move even while sitting and watching.

Teaching dance should come from many different angles and views. A good teacher seizes the dancer's attention and ambition to learn. The teacher sets the tone of the atmosphere and learning environment. The teacher is a huge influence on a dancer's life, being the mentor and helping the student go through more than the basic techniques in dance. A teacher has to provide a trusting atmosphere where dancers are not afraid to discover and explore new movement ideas. Taking class affords the opportunity for a dancer to improve creativity, discovery, and aesthetic, by allowing her to learn from mistakes. This is especially important when teaching children creative dance. If a child does not feel comfortable with the surroundings or the teacher, the child will not create to her full potential (Smiarowski, Spring 2007). Children are able to explore the movement of the body with imagery and play. Learning dance not only stimulates the body, but the mind as well, making them more responsible and aware of the surrounding world.

Good dancing takes time to achieve. In life there is always something new to be learned. Similarly, for dance, there are always more techniques, styles, and experiences to be had. A dancer may be better than others, but even the best will have more to learn. Sometimes the best way to learn is by watching others and seeing what they have created. Dance is to show the idea of a feeling. In *Creating Through Dance*, Hawkins explains, "creativity is the heart of dance" which means every dancer should feel when dancing, and perceiving a finished work (Hawkins, 11). Remember the saying, "dancing with the feet is one thing, but dancing with the heart is another". Dance is meaningless without creativity, or else it would not be considered a form of art. Dance is a silent language where expression is accomplished by the movement and interpretation is in the eye of the beholder. A dance performed for an audience represents the completion of the creator's image and dreams, providing a meaningfully and aesthetically satisfying experience. Dance is physical, mental, and emotional. It is combination of these traits that evokes the creativity of dance that brings the dance to life, giving it "heart" and touching our soul. There is a place for every dancer who has the desire to learn and grow, and be given the opportunity to find themselves expand their creativity as they evolve.

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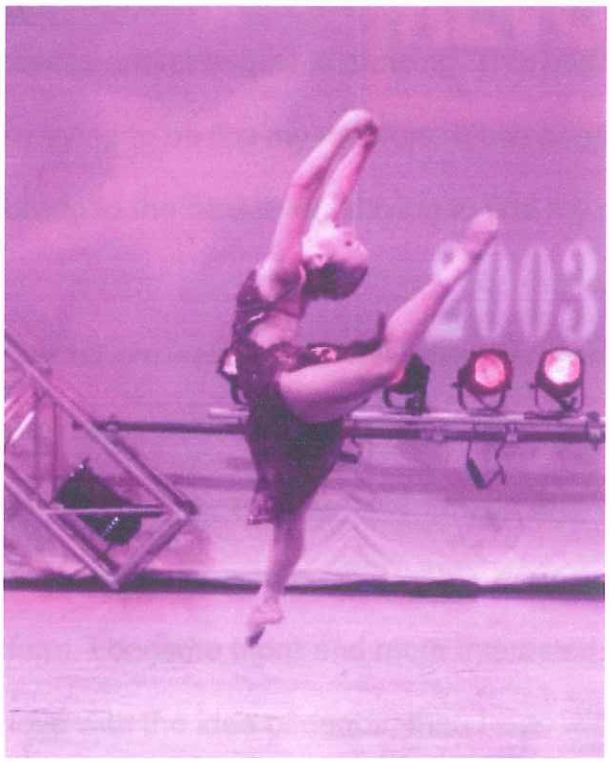
PERSONAL AESTHETIC



Dancers work and live from the inside.

They drive themselves constantly producing a glow

that lights not only themselves but audience after audience."

~M. Louis

PERSONAL AESTHETIC

When I came to write about my personal aesthetic, I was not sure if I had one. I am not the dancer who loves to explore their own personal style. I have not experienced my aesthetic through choreography, but through class and exploration of how I approach movement. Personal aesthetic to me is the movement I create, and what feels good to me and my body. Within the span of four years in college, and taking many different classes, I came to find my true weaknesses and strengths in dancing. This has helped me to find myself in dancing rather than trying to be like my mentors. It has been a process of personal discovery, maturing and evolving to the next level, striving to find my own artistic expression and personal aesthetic.

As a dancer, we first learn from watching others. I first became interested in dance at an early age watching my older sister perform in dance recitals and competitions and watching movies starring famous dancers, such as Fred Astaire and Gene Kelly. By watching others dance, it allows room for inspiration and growth within a dancer. Watching dance musicals, and my sister perform, I became more and more interested in learning such an art form. At first, I was more in love with the idea of dance, than I was with the physicality of dance. Then a after a couple of years of watching others dance, I decided to try dancing one more time, and started to enjoy the physical part of dancing more. I took a variety of dance lessons and trained in dance throughout high school, learning different styles of dance, and choreography from various teachers and choreographers. At that time, the main focus was competing in dance competitions and focusing on technique, and precision to achieve awards and recognition. It was not about discovering personal artistic expression.

When I first started at LMU as a dance student, I came to realize that my experience, although considered advanced in the competition arena, was limited to technique, flexibility, and how many turns I could do. I knew then, that I was ready for a change in my aesthetic because I knew there was more than just technique. I continued to learn many new styles and master new techniques, which helped me to understand myself as a dancer and a person. At first, I was resistant to change, but I knew that I wanted to change for the better. My personality and anxieties have played a part in hindering my learning, and it has taken me awhile to understand and overcome my limitations and develop the personal aesthetic, that I have today. My technique has continued to be my aesthetic, but while in the course of taking classes, I noticed many different things occurring with my body. My knowledge of dance has expanded because of these sensations with my body, allowing me to discover where my strengths and my weaknesses are in my technique classes.

I had no idea of what my strengths and weaknesses would entail, only the perception of them. With help from my professors and understanding my strengths and weaknesses, I have become more aware of my personal aesthetic. My strengths are ones I have learned for a long time, which are flexibility, technique, and determination. The weaknesses I have found throughout my years in college have been the strength of my core, grounding into the floor, and performance. I became more aware of my weaknesses when I started attending the Pilates lab. Pilates allowed me to condition my weaknesses, which gave me a feeling a sense of accomplishment. After knowing my strengths and weaknesses, I noticed how each affected my dancing. Through this discovery in the importance of body movement, I found my aesthetic to consist of a majority of arm and leg movements, with a light and bound energy,

along with the contraction and release of the core. My aesthetic is limited to what I can do, and I still need to discover more about my movement and myself as an artist.

When thinking of my artistic expression in choreography or improvisation, I usually choose music that I can relate to, or evokes feelings when I dance. As a dancer, we innately always go to what is comfortable to your style, and I am one of those dancers. I always find music that my style relates closely to, and being able to connect emotionally with it in order to have intent. When I am forced to work with different styles music, such as drums, modern style, or music with no words, I lose my aesthetic showing only what I am perceived to show. This feels uncomfortable to me, but allows me to take risks and to go outside of my comfort zone to explore more than what is comfortable to me. When I dance to music that I can relate to, I feel my sense of emotion come through the dance and that feeling is projected to the audience. The more that I feel the movement of the dance, as a dancer, the more I communicate to the audience a sense of being one with me and my feelings and emotions.

As a member of the audience and by watching the performances of the other dancers, there is a different cognitive awareness as you watch the dance performance. In my years of dance before attending LMU, my personal view of dance was only seen commercially or as a sport. I would prefer to watch choreography that inspires me to be a better dancer, and that I can relate to. After completing my study of dance in last four years, I have learned the artistic view of dance, allowing me to appreciate the artistic expression, through my involvement in concert dance. With the appreciation of concert dance, I became intrigued by the dance styles that I am not the best at, and inspire me to learn. Such dance styles include Athletic Modern, Ballet, and movements that are quick and sharp. Being trained on many different levels, both as the dancer, and as the evaluator of dance, there is a developing awareness of

the diversity that exists within each dancer and the performance becomes more inspiring, appealing to our senses on many different levels.

After watching the Student Dance Concerts here at LMU, I am always impressed by the dancers' work. Being able to watch other dancers' choreography that are my peers and fellow classmates always makes me wonder how they created their choreographic aesthetic. I feel I am amazed ay any choreographic work, because I know that is any area that I am weak in and with becoming more inspired by others I am gaining more confidence as a dancer and as a choreographer to develop my potential for personal artistic expression and aesthetic.

During this last four years of dancing, I have grown to appreciate dance a lot more and it has became my passion. I am and gaining more confidence to explore my own personal style, and through continued learning experiences and creation through dance, I have found myself not only a dancer, but as an artist. I have discovered that personal aesthetic and artistry evolves as I mature, and as I grow as a dancer. I am transforming and transcending to a new level of awareness that helps me to discover my own personal aesthetic. With each new experience, I have come to view the world in a different way and hope to translate that to others so that they may also be enlightened by my own personal aesthetic.

SUMMARY OF DANCE CLASSES

Kerry McMahon
Sr Thesis
Fall 2007

Reflections

Orientation to dance- Fall 2004, Judy Scalin

- introduction to being a dance major and specific areas that will affect learning at LMU
- helps put you in the "real" world of dance
- brought guest speakers to talk about the new wellness lab and nutrition
- discussions in class
- connection between the students as well as the university

Fundamentals of Dance Composition I--Fall 2004, Judy Scalin

- Exploring and developing a community in dance by dancing together, sharing with each other, watching and coaching each other
- Learning new terminology and basic elements of dance such as time, energy, and space, and applying them to our movement vocabulary
- Innovating new movement concepts such as working with sculptures, haikus, and emotional poems.
- Applying everyday life and movement concepts into what we have learned in dance
- Discovering own aesthetic by including awareness, attention, intention, action, and reflection

Fundamentals of Dance Composition II—spring 2005 Judy scalin

- Continuation of learning and applying from previous semester, but going further
- Learning more about music and dance and how each work with one another
- Creating a portfolio on the basic elements of dance either time energy or space
- Correlate life experiences and other dance classes into this class
- Still finding own aesthetic and movement and discovering new approaches
- Continuing watching other classmates and coaching, to help one another and even yourself

Dance Styles And Forms—Spring 2006, Scott Heizerling

- review historical 20th century choreographic aesthetic
- develop multiple approaches to dance composition
- use of Laban's effort concepts
- understanding of music and dance related to dance composition
- worked in quartet or group format to experience choreography
- how to count music and write a composition
- discover solo choreographic aesthetic to own written or clapped out rhythm
- reflection of own development of choreographic aesthetic

Laban Analysis—Fall 2005, Damon Rago

- introduction to Laban movement analysis and Bartenieff
- develop physical skills in area of body, effort, shape, and space
- develop verbal and analytical skills of body, effort, shape, and space
- deepen and refine sensitivity, understanding the appreciation of others
- develop self confidence and self esteem, reduce steess
- ability to discuss/ write movement using LMA/BF theories and languages
- work with a partner and create a work similar to their movement as well as opposite movement
- weekly journals as well as papers, and tests regarding terminology

To Dance is Human—Fall 2006

- study of bodymind when investigating the history and culture of peoples—familiar and unfamiliar
- see body as universal and to investigate the significance of its varied expression culture to culture
- engage in stories of people and their human experience, develop storytelling and listening skills
- knowledge of dance as a culture
- guest speakers coming in to tell us their life experience and their dance culture verbally as well as physically
- learn aesthetic concepts as they pertain to dance and dancing
- examine how different cultures influence the way we think act, and dance, and respect cultures

Dance History—Fall 2005, Nunes

- A look at how and why as well as what is dance
- Watch multiple dances to distinguish as to why they are historical
- Review of how certain movements occurred throughout the course of dance history
- A look at political, social, gendered, anthropological, sexual, technical and historical constructions around and within western dance
- learn how to write and review dance and performances
- how dance styles came about and were started
- evaluate movement in a film thoroughly

Kinesiology—Fall 2006, Marie Jose

- study of the function of the body
- defining how the different systems work and relate to each other
- specific functions to each area of the body including cells, muscle and bones
- develop a deep understanding as to how to maintain and protect our body
- as a dancer, help to understand the movement and physiology of the muscles and how each is connected
- General anatomy and Physiology

(took only Kinesiology first semester)

Creative Dance for Children—Spring 2007, Kristen Smiroaski

- presentation of methods and techniques for directing dance and creative movement for children grades kindergarten to 6th grade
- working with children personally as to see how each lesson works
- observe the way different children work or learn in a creative movement class, to know how to work with all levels and abilities at the same time
- weekly journals of our experience with the class
- understand and teach according to VAPA standards
- create own lessons and teach to peers
- building self esteem and confidence in teaching

Jazz-- Fall 04- Currently Paige Porter/ Jason Myhre:

- explore the jazz and contemporary styles and technique, and fundamentals
- attain a higher level of technique, performance qualities, articulation and musicality
- ability to learn at fast pace
- gain experience knowledge and confidence in jazz technique and styles as seen commercially or contemporary fields
- understanding of getting a job in the professional world of dance
- improving performance by repeating choreographed series to find
- to expand jazz technique and performance in commercial field
- challenge the ability to learn at fast pace
- increase flexibility strength and flexibility
- acquire a greater knowledge of dance as an expressive art form
- videotaping individually to create a challenging environment
- preparing to go into the auditioning world of commercialism
- a workshop to increase individual needs of succeeding technical and performance quality

Modern: Fall 2004- Current, Yvette Wulff/ Damon Rago/Chad Hall/ Holly Johnston

- Exposed to intermediate, classical modern technique principles
- Develop ideal alignment, spinal/torso articulation, balance between strength and flexibility
- Multilevel and spatial awareness, a sense of weight, musicality, and dynamic use of space
- Lewinsky Modern style and technique was learned
- Execute increasingly difficult movement phrases which challenges the ability to maintain placement
- Gain confidence in performing modern, through improvisation and composition in tools to developing artistry and creative expression
- Find and discover modern as an art form

Ballet: Fall 2004-current, Tekla Kostek/ Scott Heizerling/ Lisa

- To evaluate the importance of proper alignment and placement, core stability as a fundamental base for classical technique
- To isolate subtle muscular groups and verbally engage in discussion about body mechanics
- To experiment with musicality and personal style and artistry in ballet technique
- A faster pace learning and understanding of technique
- Using and finding more articulation and understanding how body moves through space

Dance of Hawaii

- Learned the history and meaning of Hawaiian dance
- Learned the language and vocabulary of movement and orally and physically
- Discover how to create own dance using techniques and steps learned from Hawaiian culture
- Writing own dance in Hawaiian form
- Watch each others creations
- Reviewed different styles of Hawaiian dance such as standing and sitting versions

Drumming

- acquire skills and understand the principles of drumming
- challenge and improve our abilty analyze and execute rhythmic patterns
- develop musical and rhythmic clarity as well as phrasing
- knowledge of time and subdivided time in music
- execute correct hand coordination, and master bass, tone, smack
- learn to play and count traditional and semi traditional rhythms